

MUSIC & DRAMA

INDEXED ✓

MUSICAL AMERICA

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MARCH 25, 1944



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MUSICAL AMERICA

Educators Stress Future of Music in St. Louis Meeting

Functional Role in Community Life,
Social and International Aspects
Are Discussed at Conferences, with
Programs Illustrating Points

By HERBERT W. COST

ST. LOUIS.

OVER 1,300 music educators from all branches of musical endeavor congregated in St. Louis from March 2 to March 8 to discuss plans for the future betterment of music in America, stressing the inculcation of new and improved methods for both youth and adults. This twenty-eighth meeting (ninth biennial) was important, as many changes in organization and operation of musical curricula were presented by scores of committees, so that the present advantages might be adjusted to the ever-changing conditions that influence curricular development.

With the theme "Widening Horizons for Music Education", the conference was a mass of curricular meetings on March 3. Plans for the general and specific aspects of teaching programs and their influencing factors such as Educational Psychology, Philosophy and Methods, as well as the trends, materials and other curricular activities including Inter-School and Inter-Community relations were discussed.

The National Catholic Music Educators Association was the first group to get under way with a general session on March 2. A most interesting demonstration of "The Integration of Gregorian Chant in the Grade School Teaching Program" was given by Sister Mary Theophane, O. S. F. of Alverno College of Music, Milwaukee, Wis. Other discussions and papers were heard at a session on the following morning with the first general session of the Educators taking place that afternoon, after a welcome to the city by Phillip J. Hickey, acting superintendent of public instruction in the St. Louis schools. Lilla Belle Pitts, of the Teacher's College, Columbia University, the incumbent president of the conference, in a keynote address, stressed the aims and objectives of the conference, its correlation to the thing

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METROPOLITAN OPERA FUND GOES OVER TOP

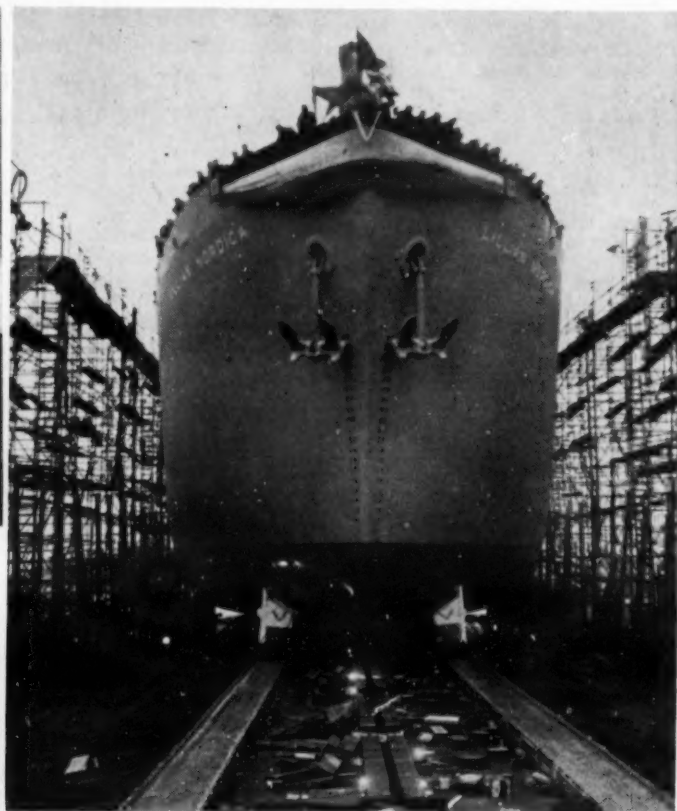
Goal Is Passed as Late Returns Raise
Total of Contributions from Local
and Out-of-Town Sources

THE Metropolitan Opera Fund campaign for \$300,000 has been successfully concluded and, with late returns from the Guild and a number of out-of-town committee, has gone well over the top, according to an announcement by George A. Sloan, president of the Metropolitan Opera Association and Fund chairman.

The total subscribed in the campaign to date stands at \$316,793, including a gift of \$10,000 just received from the Metropolitan Guild, which supplements the individual gifts of many of its members.

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"I Christen Thee *Lillian Nordica*"



(Above) The S.S. Lillian Nordica, First Liberty Ship Honoring a Singer, Slides Down the Ways in South Portland, Me.

(Above Left) Champagne Scatters as Mrs. Guy P. Gannett, President of the National Federation of Music Clubs, Names the Ship

(Left) At Her Home Mrs. Gannett Entertains After the Ceremonies (L. to R.) Captain Sigurd Cornell of the S.S. Lillian Nordica; Doris Doree, Metropolitan Opera Soprano; Andrew B. Sides, President of the New England Shipbuilding Corporation, and Mrs. Gannett Who Gave the Phonograph to the Ship

PORTLAND, ME.—Christened the S. S. Lillian Nordica by Mrs. Guy P. Gannett, president of the National Federation of Music Clubs, the first Liberty ship to be named for a singer slid down the ways of the New England Shipbuilding Corporation in South Portland on March 17.

The launching ceremonies began with the singing by Doris Doree, soprano of the Metropolitan Opera, of Nevin's "Mighty Lak a Rose" and Mrs. H. H. A. Beach's "The Year's at the Spring," two songs made famous by Nordica,

which she sang when she came back to her native Maine in the fall of 1912 to dedicate the auditorium of Portland's City Hall. As the S. S. Nordica began its descent, a double quartet from the Ensigns' School at Bates College, Lewiston, sang "The Star Spangled Banner". Jean Gannett, daughter of the Federation president, was maid-of-honor at the ship christening, and music clubs officials from Maine and nearby states were present. A supper at Mrs. Gannett's home for special guests followed

(Continued on page 29)

Carl Bricken Appointed Seattle Symphony Conductor

SEATTLE.

CARL BRICKEN has been appointed conductor of the Seattle Symphony by the Symphony Association. Mr. Bricken has been director of the School of Music at the University of Wisconsin and was formerly chairman of the Music Department of the University of Chicago. He is a graduate of Yale, and studied piano with Cortot. In addition to conducting, he is a composer, and his string quartet won a Pulitzer prize in 1928. He will arrive in Seattle early in June. Summer concerts under his leadership are planned.

CLEVA WILL DIRECT CHICAGO OPERA SERIES

CHICAGO.

WITH Fausto Cleva as general artistic director, the Chicago Opera Company has launched plans for a 1944 opera season. Mr. Cleva, for the past two years conductor at the San Francisco Opera, will devote his entire time to the development of the Chicago Company, which suspended its activities a year ago. He will begin negotiations for next season at once and will conduct some of the operas to be produced, as well as serving as director of the company.

Mr. Cleva was chorus master at the Metropolitan Opera several years ago and also conducted there.

Music Maintains Morale! Music Must Go On!

New Directors For Metropolitan

Wider National Representation Sought for Governing Body

Six additional directors of the Metropolitan Opera Association, all from states other than New York, have been elected. Cornelius N. Bliss, chairman of the opera board, termed the election a step toward increased national representation in the opera affairs, in a statement issued March 13.

The new directors are Mrs. Harold N. Coolidge of Atlanta, former president of the Atlanta Music Club; H. Wendell Endicott of Boston, president of the Boston Opera Association; Thomas S. Gates of Philadelphia, chairman of the University of Pennsylvania and a member of the opera association's executive committee in Philadelphia; Arthur L. Kramer of Dallas, president of the Dallas Grand Opera Association; and George A. Martin and Thomas L. Sidlo of Cleveland, both representing the Northern Ohio Opera Association, of which Mr. Sidlo is chairman.

The board of directors of the Metropolitan Opera Association now consists of 36 members, 30 of whom are from New York or its environs. Four of these directors are now abroad in service with either the Army or the Navy, while two are in the armed services in this country.

St. Louis Players Receive Dismissals

Contracts with Orchestra Remain in Abeyance Until Further Discussion

ST. LOUIS—Under an agreement between the St. Louis Symphony Society and the Musicians' Union of the A. F. of L., members of the orchestra have received advance notice of their dismissals at the end of the current season. The agreement stipulates that if the players' contracts are not to be renewed, they shall be notified at least four weeks before the season ends.

William Zalken, executive secretary of the society, has written to the musicians as follows: "Several important questions have arisen within the last few days which will require submission to the board of directors. Because of this, the Symphony Society cannot renew contracts with orchestra members at this time."

The union has asked for an increase of \$5 weekly over the basic pay of \$65 for the season of 1944-45.

Aid Planned for Native Conductors

In order to furnish talented young American conductors with opportunities to prove their mettle a committee has been formed in Detroit under the chairmanship of Karl Krueger, of the Detroit Symphony, with the object of providing such youthful leaders with chances to obtain practical experience in conducting orchestras. The members of the committee are Detroit music critics and educators. Mr. Krueger has addressed a letter to the Curtis Institute, the Juilliard School, the Eastman School and the New England Conservatory outlining the details of the plan.

"For the past two years," declares the letter, "70 players from the Detroit Symphony have broadcast an hour's program each Sunday evening under the sponsorship of Sam's Cut Rate, Inc., a great Detroit retail store. It is the desire of the firm and a committee named for the purpose to do something constructive for young American conductors. We realize that the

young American conductor needs nothing so much as an opportunity to practise his craft. With this in mind we are offering to your most gifted student in conducting an opportunity to conduct 15 to 25 minutes of the program which takes place on Sunday each week between April 9 and 30. For the present we are limiting the contest to the East.

"Each of the four students will receive \$100 plus expenses for this service.

Memorial Planned For Rachmaninoff

Fund Will Assist Young American and Soviet Musicians

Plans of international scope, to honor the memory of Sergei Rachmaninoff, who died last year, were recently announced. Friends and colleagues of the great Russian musician have established what is to be known as the Rachmaninoff Memorial Fund, Inc. Its purpose is to discover and encourage exceptional talent in the three fields in which Rachmaninoff was eminent, pianist, composer and conductor.

This will be done through an interchange of musicians between the United States and Russia. Beginning with exchange tours of gifted young pianists, representing the finest the two countries have to offer; it is hoped to extend this later to conductors and composers.

Present plans call for a nation-wide contest to be held biennially, starting

with pianists. The award will be a season's tour of concerts, and appearances with leading orchestras in America, followed possibly by a tour of the Soviet Union.

The letter further inquires whether any of the institutions mentioned has a student considered fitted to participate in the competition and willing to come in April.

It is hoped that the Soviet Union may conduct similar contests in Russia—the winner to be given a tour of the United States, under the sponsorship of the Rachmaninoff Memorial Fund, Inc., during the same period that the American winner is touring Russia.

Vladimir Horowitz, who was a close friend of the late musician, is president of the organization and Mrs. Sergei Rachmaninoff is honorary president. Dr. Serge Koussevitzky is chairman of the Artists' Advisory Committee, whose members include many of the most distinguished names in the field of music. The Rachmaninoff Memorial Fund, Inc., which is located in the Steinway Building, 113 West 57th St., N. Y. C., is supported wholly by voluntary contributions. To each contributor, whatever the amount, will be sent a certificate of membership.

with pianists. The award will be a season's tour of concerts, and appearances with leading orchestras in America, followed possibly by a tour of the Soviet Union.

influenza and is free of fever. The composer contracted a heavy cold early in March which developed into influenza.

Kansas City Plans Symphony Season

Orchestra Engaged for Radio Concerts—Iturbi, Levant Visit

KANSAS CITY.—The recognized Kansas City Philharmonic under Eferm Kurtz has made negotiations for a 20-week concert season in 1944-45. This announcement followed the engagement of the organization for a Spring series of weekly concerts over KMBC, Columbia Broadcasting Station.

Perhaps the greatest enthusiasm of the season was evidenced at the regular Philharmonic concert in the Music Hall, when Jose Iturbi drew a capacity crowd. He played the Mozart D Minor Concerto and Liszt's Hungarian Fantasy.

Gregor Piatigorsky, cellist, and Eferm Kurtz, conductor, shared honors on the Feb. 9 Philharmonic concert, the former playing Haydn's D Major Concerto. Mr. Kurtz, for his major orchestral number, conducted the Fourth Symphony of Brahms.

With arias of Handel and Mozart, James Melton captivated his hearers on the Feb. 22 concert of the Philharmonic. A performance of Rimsky Korsakoff's "Scheherazade" was the major contribution of the orchestra.

Mr. Kurtz gave a fine interpretation of Beethoven's Fourth Symphony on March 7. This was followed by the debut of Alexander Murray, new concert master, in the A major Concerto by Mozart. Gardner Read conducted his Prelude and Toccata, winning warm applause.

Sunday "Pop" Concerts, conducted by either Mr. Kurtz or his assistant, David Van Vactor, have maintained a high level of artistic merit. Oscar Levant was the featured artist Feb. 19 and 20, in two extra concerts by the Philharmonic, playing two Gershwin works.

Sibelius Recuperating

Jan Sibelius, 78-year-old composer, is recovering from a recent attack of



PACKING A RUSSIAN RELIEF KIT—Lotte Lehmann, Soprano, Prepares a War Emergency Package To Be Sent to a Russian Family as One of Her Contributions to the Campaign

April 30 and May 6; "Tosca", May 1; "Cavalleria" and "Pagliacci", May 2; "The Barber of Seville", May 7 (matinee).

Koussevitzky Is Re-engaged in Boston

BOSTON—The Boston Symphony on Oct. 6 will open its twenty-first consecutive season under the leadership of Serge Koussevitzky, who has been re-engaged as conductor. In addition to Richard Burgin, the associate conductor, guest conductors will include George Szell, conductor at the Metropolitan Opera; Dimitri Mitropoulos, conductor of the Minneapolis Symphony, and Leonard Bernstein, assistant conductor of the New York Philharmonic-Symphony. Next season will be the Boston Symphony's sixty-fourth.

City Center Gives Opera Season

The City Center Opera Company will begin a Spring season of two weeks at the City Center, starting on May 2.

In addition to "Tosca", "Martha" and "Carmen", "La Traviata", "Cavalleria Rusticana" and "Pagliacci" have been placed in rehearsal by Laszlo Halasz, artistic and music director of the center. The same price range for seats with a \$2.20 top will prevail during the Spring season.

Opera Fund Over Top

(Continued from page 3)

The Metropolitan Opera, Mr. Sloan pointed out, has had one of its most successful seasons in many years. The campaign, he said, was necessitated by two other factors over which the Opera had no control. They were the necessity of continuing to pay heavy and unexpected real estate taxes and the loss of income owing to wartime curtailment of the Opera's Spring tour due to transportation restrictions.

"It is hoped," Mr. Sloan added, "that when the war is over, the Metropolitan will be able to balance its budget, or come very close to it." In the meantime, he expressed the opinion that the more than \$300,000 just contributed by the public will afford the necessary margin of safety during the balance of the war period.

Petrillo Set Back By WLB Panel

WASHINGTON, D. C.—It is claimed that the ruling of the War Labor Board panel in the "canned music" case is an important set-back to the plans of James Caesar Petrillo, president of the American Federation of Musicians. Mr. Petrillo is attempting to collect from all record manufacturers a fee for each record made, the money to be turned over to the union for the benefit of musicians made jobless by transcribed music.

In some quarters it is said that this would compel the record buying public to finance a private employment fund within the union, and if the administration of such a fund should fall into unscrupulous hands, a condition might easily develop in which the money exacted from the public would be nothing more than a private war chest for the benefit of autocratic union officials.

The WLB panel refused to approve Mr. Petrillo's plan and recommended that the full board order him to send his musicians back to work for those manufacturers that have not signed contracts with the union. They are: RCA Victor, Columbia Recordings Division, and the Radio Recording Division of NBC, a subsidiary of RCA.

San Carlo Opera Announces Schedule

The San Carlo Opera Company will open its Spring season at the Center Theatre in Rockefeller Center with a performance of "Carmen" on April 26. The season will run until May 7 and will include 12 evening performances and four matinees. The repertoire will run as follows: "Carmen", April 26 and May 3; "La Traviata", April 27 and May 6 (matinee); "Aida", April 28 and May 7; "Faust", April 29 (matinee) and May 4; "Rigoletto", April 29 and May 5; "La Boheme", April 30 (matinee); "Il Trovatore",

BRITISH MAKE MUSIC FOR WAR WORKERS

Like Their American Brothers, Factory Laborers in England Welcome Musical Respite in the Grilling Routine of Producing the Weapons of Victory—Programs Total 10,000 Annually

By RITA SHARPE

IT was midnight, and a uniformed official's torch suddenly concentrated its challenging flash on our faces. My two fellow artists and I then realized we had reached our destination—one of Britain's war factories.

We explained that we were CEMA artists (CEMA means Council for the Encouragement of Music and the Arts), due to give a concert to the night-shift workers.

The huge iron gates opened, let us through, and shut behind us with a heavy clank. We showed our identity cards in a tiny office, stated our business and signed our names. As we were guided to the workshop our footsteps sounded loud in the quietness of the night, the atmosphere was so very still and eerie. The workshop door opened, and the night immediately leapt into vivid life. There are hundreds of overalled workers, with intent faces and deft fingers. They were bending over huge gleaming machines. There was the heavy smell of hot oil, and the soothing hum of engines. The lighting had a slightly blue tinge which gave the scene a kind of misty glamour.

Piano Out of Tune!

The concert platform was large, and had correct lighting and curtains. We tried the piano, which was rather out of tune, but the microphone (the concert was to be relayed to other parts of the factory) was all right.

At 12:30 a. m. we began our concert. Our audience was sitting at long trestle tables, and the canteen had the vastness of a huge railway station. About equal numbers of men and women faced us and they listened intently. Our final item was for voice, cello and piano. It was "My Heart Ever Faithful" by Bach. A grand tune, finely invigorating and it aroused tremendous enthusiasm. Who said that Bach was dull?

They wanted more, and yet more, but we had to finish punctually within 30 minutes so that there would be no interference with the factory's night output. Before the applause had finished, the buzzer went, and the workers streamed back to their machines, whistling snatches of our program on their way.

Factory concerts sometimes take place in the

workshop itself, with an improvised platform of a few boards and the audience sits around on the machinery and the applause will have in it the silvery sound of spanners beaten on steel. A lovely noise.



Rita Sharpe, Chosen by the British Radio Year Book as One of Britain's Finest Women Broadcasters, Has Been a Leader in War Worker Concerts and Has Given Over 150 BBC Concerts. She Also Formed and Conducts a Small Orchestra of Her Own

Occasionally, a factory can be quite frightening. One at which I played was making such highly explosive material that, for security reasons, we had to have our feet and heads covered. I never shall forget the picture of my fellow-artists, in white caps and large goggles, smiling at each other in mutual acknowledgment of our ridiculous appearance.

An 18-Hour Stretch

This factory covered an area of nine square miles, and we gave our concert in eight different canteens. It was the longest stretch I have ever done. We worked from 9:15 one morning to 3:15 the following morning, snatching sleep between sessions. Only laughter and good humor made it bearable, and no one grumbled!

Usually we average ten concerts a week during a factory tour. As CEMA sends out seven parties at the same time to different areas, there are thus about 70 factory concerts a week. In addition, there are approximately 120 concerts weekly in village halls, churches and art galleries, making an annual total of CEMA output somewhere in the region of 10,000 concerts.

The comradeship and attitude of the artists is, to me, as inspiring as the work itself. They never flag in their performances, and enter into the spirit of everything with tremendous zest and good humor.

As a cellist, my greatest trial is the transport of my cello. Apart from its awkwardness and weight, I automatically become a public nuisance in any vehicle. After having staggered with a cello, carried a heavy suitcase laden with music, coped with over-crowded trains and faced the blackout, I see the notice, "Is your journey really necessary?" At that moment, life becomes temporarily quite impossible!

Country People Love Classics

I think that all artists enjoy the concerts in village halls. The country people, especially in the industrial and mining areas, listen to a Beethoven sonata with such eager joy that they burst into spontaneous applause between the movements. It is not disturbing because it is so warm and friendly, and even if it may be "not the thing to do", does it matter?

In one village, I wondered if my program of a Handel Concerto, and an unaccompanied Sarabande of Bach, had been too serious. I was soon reassured. As I came off the platform, one of the largest women I have ever seen greeted me enthusiastically: "Eh, love, I fair lost myself in your cello!" It took me a few seconds to realize what she meant, and I hope that I did not look as alarmed as I felt!

A concert in a village church has a peculiar beauty, perhaps because of the simplicity of the country atmosphere. The church is usually decorated with flowers, and the villagers come dressed in their best. The high roof sends the sound far afield and the absence of applause seems to add to the silent appreciation. The light from the stained glass windows falls on us as we play, and we feel anew that music is the best religion in the world.

The Intellectual Auditors

From an artistic standpoint, concerts in art galleries are the best of all. The conditions are ideal. There is a lovely hall, a first-class piano, and an intellectual audience. They understand the delicacy of nuance, and the finer effects and gradations of tone which the broader playing in factories and village halls makes impossible.

What wonderful imagination lies at the source of CEMA's work! Through its influence, music is no longer distrusted as a strange highbrow art. It has come home to the people in their own surroundings; they have learned to understand and love it. Music has become a friend.



A Small Ensemble Offers an Impromptu Performance for the Enjoyment of British War Workers While a Typical Audience (Right) Listens with Obvious Absorption



Educators Take Part in Unusual Music Programs

Conference Stresses Recreational and Social Aspects of Music Through Events Demonstrating How It Can Be Used—Bearing on International Relations Discussed by Authorities—Robert Shaw Creates Sensation with His Theories of Choral Conducting

(Continued from page 3)

for which we are now fighting, its broadening and uplifting influence and its plans for the development of natural musical resources in this country.

On March 4 the opening General Session, with Miss Pitts presiding, was devoted to the Principles Basic to Widening Horizons for Music Education with an interesting talk by James L. Mursell, head of the music education department, Teachers College, Columbia University. Russell V. Morgan, Cleveland, O., was chairman of the panel.

Following the general discussion came the sensation of the conference, when under the title "America I Hear You Singing", dynamic young Robert Shaw, leader of the Collegiate Choir of New York, upset many of the traditional theories of choral conducting, proving his theories with a subsequent demonstration with 70 picked choristers from the huge audience. "We strive only for dramatic integrity in song, not beauty of choral tone," said Shaw. "We try to do what the composer intended. Music exists in time—not in space. Tell a group of singers that this part of a song is a hunk of time and give them the feeling that it is the last time it can be sung and you get intensity—something stupendous". He soon had his chorus in fine shape for a broadcast to be given the following afternoon.

International Relations Session

Contributing Causes and International Relations were discussed at the session presided over by Louis Woodson Curtis, director of music of the Los Angeles public schools. After a program by the St. Louis County Chorus, Virgil Thomson, composer, lecturer and critic of the New York *Herald-Tribune*, spoke of "International Cultural Relations". He was followed by Charles Seeger, of the Pan American Union, Washington, whose remarks showed careful thought about cultural relationships with our southern neighbors. Irving Cooper, director of music, Montreal, Canada, proposed School Music as a direct medium of inter-communications between peoples, with the ways and means already at hand. "I propose that we consider our conference as an international conference and that we start work immediately in an effort to organize a World Federation of School Music Teachers—or Educators. I suggest a suitable revision be made in our constitution to make this possible . . . that we plan an International Festival, broadcast to the world over the networks, with a final Festival Conference Concert at the 1946 Meeting".

The Gold Room of the Jefferson Hotel was the scene of a festive affair when many of the delegates participated in folk dances and a singing game party. Harry Wilson of New York was in charge. The demonstration showed the use of dancing and musical activity as community recreation devices. Square dances were demonstrated and there was much hilarity after things got under way.

At the M. E. N. C. Breakfast on March 5, John C. Kendal presided and entertainment was provided by a well-organized and very capable Teacher's Orchestra under the direction of Henry Sopkin, of Wilson City College, Chicago. The Harris Teacher's

College Chorus of St. Louis also appeared with Helen Graves as conductor. Rev. Walter A. Meier, Lutheran Hour speaker of St. Louis, spoke on "War Time Music", stressing that "Song and music should be given a vital place in this crisis. It is significant that no great song has come to our country out of more than two years of war". He added "A singing nation can become a victorious nation", giving biblical quotations to substantiate his theory.

Choral Clinic Held

The afternoon was extremely interesting with a Bach Choral Clinic under J. Leon Ruddick of Cleveland, with Dr. Henry S. Drinker, Philadelphia lawyer, whose hobby is the music of the great composer, conducting an audience participation program, followed by a piano recital by Rene Amengual of Santiago, Chile, featuring South American music.

Communication Arts was the topic of a most interesting meeting on March 6, with Ada S. Biking of the Arthur Jordan Conservatory of Music, Indianapolis, presiding. After a delightful program by the Teacher's Orchestra, Major Harold W. Kent, Liaison Officer, U. S. Office of Education, Washington, D. C., spoke on "The Communication Arts" and William D. Boutwell, director of information, U. S. Office of Education, urged that education will lose a great opportunity if it does not take advantage of the now restricted "F-M", which will be released for public use after the war.

Folk Music came into its own at the afternoon session led by Margaret Lowry of Great Neck, L. I. Elie Siegmeister, director of the American Ballad Singers, declared that this type of music depicting the life of the country should never be separated from other types of music. The audience under the direction of Frank Luther sang lustily and suddenly became aware that a little folk tune called "Here, Rattler, Here" was strangely



NEW OFFICERS ELECTED BY MENC
(Right) John C. Kendal, of Denver, President
(Left) First Vice-President, Lilla Belle Pitts, of Teachers College, Columbia University.



PARTICIPANTS IN CONVENTION SPECIAL EVENTS

(Left) Louis Woodson Curtis, Who Discussed Contributing Causes and International Relations; (Center) Robert Shaw, Who Demonstrated His Ideas on Choral Conducting; (Right) James L. Mursell, Who Spoke at the Opening General Session

identical with the riotous "Pistol Packin' Mamma". He showed the audience there were "white spirituals" (early songs of the prairie and others) as well as the famed Negro spirituals, that are the motivating religious sentiments of the race.

March 7 was a big day with a session devoted to Contemporary Music of the United States at which Howard A. Murphy presided. A group of contemporary composers, headed by Henry Cowell, and including Mr. Siegmeister, Roy Harris, William Schuman and other delegates discussed the place of modern music in education and played many of their compositions. The Teacher's Chorus, conducted by George Howerton,

Northwestern University, Chicago, sang a group of American works. Various types of music sung by local choirs and choruses made up the program for Tuesday afternoon to carry out the theme of "From Community to School, from School to Community".

"All in a Day's Work", demonstrating to the public how education is attempting to integrate itself with the problems of living was a most interesting entertainment provided for the delegates at the Kiel Municipal Auditorium. It was produced by the Cleveland High School under the direction of Ernest Hares, supervisor of instrumental music of St. Louis public schools.

At the election the following new officers were elected: President, John Kendal; First Vice-President, Lilla Belle Pitts; Second Vice-President, Lorraine E. Waters (on leave in the service of the U. S.); Members-at-large: Charles M. Dennis, Glenn Gildersleeve, and J. Leon Ruddick; Members of Research Council: Samuel T. Burns, Peter W. Dykema, Margaret V. Hood, Theodore F. Normann, Arnold Small and Irving Wolfe.

Maddy Denounces Ban On Broadcasts

WASHINGTON, D. C.—Dr. Joseph E. Maddy, professor of radio music instruction at the University of Michigan and president of the National Music Camp at Interlochen, Mich., recently made an appeal to the Senate Interstate Commerce Committee against the action of the American Federation of Musicians, headed by James C. Petrillo, barring non-commercial radio broadcasts by school bands and orchestras. Mr. Petrillo's injunction restraining radio stations from broadcasting school concerts was denounced by Dr. Maddy as an "outrageous violation of fundamental American rights. . . ."



At a Play Party in the Hotel Jefferson Educators Show How Music Functions as Community Recreation. Enacting the Song Words "Where, Oh, Where Is Dear Little Nellie?" Are (Left to Right) Ray Gafney, of Shorewood, Wis., L. E. Crumpler, of Camden, Ark., C. Scripps Beebe, of Centralia, Ill., and Miss Pitts

Meet the Composer:

(6) ROY HARRIS

By RONALD F. EYER

WHEREVER contemporary American music is discussed, the name of Roy Harris is sure to come up frequently and prominently. It is safe to say, I think, that he has achieved wider public acceptance, greater international recognition and more honors in high places than any other among our younger native composers. Many people assign to him a role in American music similar to that occupied by Shostakovich in Russia.

The reason for this estimate is not far to seek. Harris is typically—one might say ruggedly—American. With his fairly tall, spare and rather stooped frame, his slow, soft speech and ready grin, he looks like a mid-western farmer in city clothes. His music gives the same impression. Artistically, as well as personally, he clearly is of the soil and of the people. And he loves America—not just ideally, but in the Walt Whitman manner which encompasses the prairies of the West, the stockyards of Chicago, the steel mills of Pittsburgh and the skyscrapers of New York.

At the age of 24, insatiable curiosity led him to "bum" his way over the highways and byways of the country, sleeping in haystacks and on park benches and doing odd jobs (such as acting as gatekeeper for a rodeo on one occasion) to keep himself going. He came by this lust for travel and adventure naturally, for his people, of Scottish-Welsh-Irish extraction, were pioneers. They were among the early settlers of Lincoln County, Oklahoma, whither they traveled by ox-cart to clear the land and farm it. Roy was born there on Feb. 12, 1898. When he was five, his mother's health demanded removal still further westward, so the homestead was auctioned off

Among Most Widely known of American Creative Artists, Harris Labels Himself a "Classicist"—Typical of Native "Grass-roots" Traditions of the West

and the family journeyed on to a tract of the "Lucky Baldwin" land in California.

The Harrises were the first family around to have a piano. Mrs. Harris, whose mother back in England had been an able organist, played the piano very proficiently "by ear", and, fascinated by the instrument from the first, Roy was taught to play it a little by his mother. Later he had regular lessons from the traveling horse-and-buggy teacher.

Roy attended country grammar and high schools, but he was better as an athlete than as a scholar. His athletic prowess won him a tennis championship and also fetched him a broken arm in football and a permanently stiff finger on his right hand. The deep scar on top of his head, he explains, is the inglorious result of being spurred by an irate rooster in the family barnyard.

In pursuit of higher education, he went to the University of California at Berkeley. One day, with the extravagant confidence of youth, he decided to write a composition for chorus and orchestra. One of his professors happened to see it and took it to the late Alfred Hertz, then conductor of the San Francisco Symphony, across the bay. Hertz laughed heartily at both the ineptness and the audacity of this effort, but he turned at length to the young composer and told him seriously, "You will do it."

I don't know how you will do it and I won't help you—that is not the way. But you *will* do it!"

Thereafter Harris put in a period of valuable study with Arthur Farwell, driving a truck in Los Angeles to pay his way and acting as usher in the Los Angeles Auditorium so that he could hear as much music as possible. Every spare moment was devoted to composition. He wrote a string quartet and then the work which proved to be the first rung in his ladder to success—an Andante for orchestra.

The Andante was introduced at Rochester under the baton of Howard Hanson and Harris "came East" to hear it, thereby taking an irrevocable step into the field of professional music much to the disgust of an old ranger friend of the Buffalo Bill school who had envisioned for him an honest and upstanding career as a cowboy. Other performances of the work followed at the Lewisohn Stadium in New York and in Hollywood, and Harris spent that summer studying and working at the MacDowell Colony.

Shortly thereafter the way was opened for him to go abroad for further study and he immediately went to Paris and placed himself under the tutelage of that prolific maker of American composers, Nadia Boulanger. While in Paris he composed his Concerto for clarinet, piano and string quartet which won him a Guggenheim Fellowship and opened the flood-gates of recognition to him on all sides.

The work was given on the air by the Columbia Broadcasting System and was recorded. In 1933, Serge Koussevitzky asked him to write a symphony, his first, and from that point the young composer went on from one success to another.

He received the Guggenheim Fellowship twice; won two popularity polls for American composers; was awarded several honors and medals for contributions to orchestral and chamber music; received an honorary doctor's degree from Rutgers University, was appointed Composer in Residence to Cornell University, 1941 to 1943, and recently was commissioned by the Blue Network to write his Sixth Symphony. At present he is Composer in Residence to Colorado College at Colorado Springs.

Looking back on his long series of successes, Harris is still a little incredulous. He knows he has come a long way, but it is his frank opinion that luck had considerable to do with it. "To get anywhere today, the composer must get the 'breaks'", he declares. "There is no path to follow. Either you get the breaks or you don't. I got them."

Harris has been too busy with music to give much attention to the other arts. His reading, like that of most of his colleagues presented in this series, is confined almost exclusively to biography and books of historical import. He has no interest in the theater and he rarely attends movies, although he regards the motion picture as second only to music as a medium of democratic expression in art. For relaxation he likes a game of chess, although he confesses he is not a very scientific player. He prides himself on his ability as a gardener, however, and he speaks in glowing terms of the produce of his six-acre plot at Colorado Springs. In 1936 he was married. His wife is an able pianist and is well known as an accompanist. An addition to the family—their first—is expected momentarily.

As a composer, Harris unhesitatingly labels himself a classicist. But by that term, he hastens to explain, he does not mean "neo-classicist". Neo-classicism, in his opinion, is merely the last gasp of impressionism. It is "an attempt to create the impression of classic art through a complex mosaic use of old melodic and formal idioms,"

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Wide World Photo
With the Assistance of His Wife, Johana, the Composer Proof-reads the Score of His Newest Symphony—the Sixth



U. S. Army Air Forces Photo



(Above) Harris Looks Over the Score of His Sixth Symphony with Serge Koussevitzky and Mark Woods, Blue Network President.
(Left) With Part of the Second Army Air Force Headquarters Band at Colorado Springs, He Inspects One of the Big-uns

Martial Singher

New Exemplar of French Tradition

Metropolitan Baritone,
Trained for Professorial
Career, Adopted Song Instead

By HERBERT F. PEYSER

IN a vestibule of the Paris Conservatoire sat a young man who a few minutes before had sung an air by Rameau at a *concours* in which a throng of other aspirants had taken part. As he waited to hear something about the results of the competition a door opened and an elderly gentleman of lordly bearing and the demeanor of a great stage figure came out. Instinctively the young man rose and stood at respectful attention.

"Are not you the young man who sang the Rameau number just now?" asked the stately personage. "Yes, master," replied the troubled aspirant, wondering the while who this might be. "Well," continued the white-haired speaker, "*vous avez chanté rudement mal*—you sang pretty badly! But let me tell you one thing: In ten years nobody will remember a single name of all those others heard here today. Yours, on the contrary, will have become widely familiar in musical circles. Take my word for it—and the best of luck to you!" "*Mais maître . . .*" stammered the youth in delighted confusion. "You seem not to know who I am . . . do you really not know who I am?" the stranger asked. "Pardon, master, I do not!" "My name, young man, is Maurice Renaud!"

That was somewhere in the neighborhood of 20 years ago. Since then many things have happened, alike in Paris and elsewhere. But that prophecy of the great Renaud has come true. For the young man—who is *still* a young man—is Martial Singher. Today he is one of the ornaments of the Metropolitan stage—a fact which

has not wholly surprised the handful of Americans—among them the writer of these lines—who heard him before the war at the Paris Opéra. For it was possible to sense at once that here was an artist who carried on that great French tradition embodied in singers like Renaud and Edmond Clément—to mention only two of a glorious company.

Martial Singher is a Basque. He first saw the light in the regions of Biarritz, Bayonne, St. Jean-de-Luz. He always sang though it was not intended he should sing professionally. At the same time he did not have to go the bitter struggles against parental opposition that have been the lot of so many others from time immemorial who wished to follow a musical career when their antecedents had resolved to turn them into merchants, lawyers, doctors, teachers or what not. Actually, Mr. Singher was to have been a professor of literature, a fact that has become rather generally known. He studied long and thoroughly, attended the Sorbonne and branches of that center of learning in his home town and in various other cities of France, fulfilled all the exacting scholastic requirements, took degrees. In fact, he is fully qualified to be a learned professor of letters and if he chose to give up singing tomorrow could unquestionably make an important name for himself in some distinguished educational capacity.

Luckily for music lovers he was uncommonly fortunate in his parentage and in the various contacts he steadily made. His father himself was a singer—though not a trained one—and a person of broad and generous sensibilities besides.

TWO SHAKESPEARIAN
CHARACTERIZATIONS



IAGO



HAMLET

"From a very early age I used to sing," relates Mr. Singher. "My family were devout Catholics and I sang in church every Sunday and holiday. Indeed, until the time my voice changed I had many opportunities to sing not only the usual hymns and canticles but such incidental solos as might occur in the musical features of the service. At the same time there was never a thought, then or even much later, that anyone in the family should put his vocal gifts to professional use. The Singhers, as I say, were Catholics and there were not a few clerics among them. Professional singing, whether in a theatre or in a concert, passed for something degrading and not to be thought of."

"Nevertheless, I used to sing continually, in and out of the house. In fact, I sometimes nearly drove my father to distraction. 'Stop those frightful noises, you are driving me mad,' he would shout at me, stopping his ears. 'I have no objection to your singing, and you have a fine voice,' he went on; 'but if you *must* sing at least go and learn *how* to sing!'"

Young Singher did. His voice took a long time to change, but at 18 he had at his disposal a fine baritone organ. Meanwhile, he had studied conscientiously and along with his literary studies he went through the approved French system of solfège, theory and the rest.

It seemed as if destiny were determined to regulate the matter. And one fine day he found himself in the Paris Conservatoire. There was no disagreement among any of those who heard him that the Conservatoire was where he belonged. And old Gresse, who for years sang kings and high priests and such at the Académie Nationale de Musique, became his teacher. One of the old French classics he had spent long and gruelling hours practising at the Conservatoire was that extraordinary "*Air de Charon*" of Lully's, which was one of the most sensational features of the program he gave at the Town Hall not many months ago.

Question of Diction

Diction is a touchstone of the best French singing as it is of no other. And Mr. Singher is a past master of diction. Did he acquire this grace primarily at the Conservatoire? By no means. "Of course, cultured French diction grows in a great degree out of the musical quality of our language. However, a private hobby of mine may have contributed something to it. If I sang almost without let-up around the house I also had a mania for reciting. And when I was not driving my people to distraction with my singing I used to bore them almost to death by ceaselessly declaiming tragedies of Racine. But in this manner I acquired extremely valuable experience in treating texts."

The juries at the various competitions in the Conservatoire included impressive musical names. Prominent opera singers were numerous among these judicial personages and it was nothing unusual to find composers like Bruneau and Charpentier sitting in judgment. Young Mr. Singher walked off with an amazing number of prizes. But that was by no means the whole story. He achieved something on one particular occasion which must have pleased him even more than winning academic prizes for this or that feat. He managed with his singing to make two veteran politicians weep. A war memorial was to be unveiled at a certain military school. The ceremonies were of the simplest and the

(Continued on page 34)



WOLFRAM in "Tannhäuser"

AMFORTAS
in "Parsifal"

Mozart's
FIGARO





Dear Musical America:

Few things have pleased me as much as the statement of Friederike Wagner, Richard Wagner's granddaughter, in an interview recently published in the New York Sun to the effect that if Hitler and the Nazis really understood Wagner's works they would long ago have taken the most drastic steps to suppress every opera he ever wrote, instead of claiming the composer of the "Ring" and "Tristan" as one of their own. "What Hitler doesn't realize," says the high-spirited young lady on whose head the "Führer" long ago set a price, "is that some of Wagner's music prophesies his own doom. The music of the 'Ring' is not the glorification of an ideal race but the glorification of an ideal man and it says that peace on earth can be achieved only when the lust for power and gold has vanished. All you have to do is to look it up and read it", concludes Miss Wagner.

This is exactly what I have been maintaining for years and I hope that the words of Siegfried Wagner's daughter will help to put an end forever to the silly prattle so often repeated that Wagner, if alive, would lend his support to the Nazis or that his works in some mysterious way fertilized the Nazi "philosophy". Actually, if the Nazis had the slightest notion of the moral and ethical purpose of "Götterdämmerung" or "Parsifal" they would shun Wagner like the plague. In fact, they might even have incinerated all the copies they could have laid their hands on during the book burnings ten years ago.

The truth is that Wagner's works constitute one of the most damning verdicts ever launched against the whole Nazi business. Nothing would be easier than to write columns—indeed, volumes—to prove it. I remember in this connection how amused I used to be when, on Hitler's advent to power, the famous Dr. Julius Kapp, trying to "motivate" in timely style a "Rienzi" revival the State Opera in Berlin was just staging, hit on the idea of identifying Rienzi with Hitler ("a leader who puts himself at the service of his people")—never stopping, apparently, to recall what

happens to Rienzi in the last act, where that particular "Leader" goes up in smoke amidst the flaming ruins of his Capitol.

Meanwhile, let me suggest with Miss Wagner, that people who still have doubts about the whole Nazi-Wagner question need only "look it up and read it" to get on the right track.

Raymond V. Chaffee, Detroit, sends me a clipping of Music Notes in the New York Times of March 2 or 3 which includes this startling and rather cynical announcement: "Tonight's events: . . . Philharmonic Symphony phony concert, with Josef Hofmann, pianist, as assisting artist, Carnegie Hall, 8:45".

Allowing that "Proofreaders probably have been excellent 1-A material", Mr. C., nevertheless, joins me in demanding to know whether the eminent Times considers such news fit to print. Furthermore, 'tain't so; there was nothing phony about Mr. Hofmann, Mr. Rodzinski or the members of the orchestra and (surprise!) there was virtually nothing phony about the program, unless, of course, the Times was out to knife the Rubinstein Third Concerto. They might have something there, but, somehow, it hardly seems worthwhile.

As if that weren't enough for one day on the subject of newspaper boners, along comes a memo from Halsey Stevens, now in the Navy and stationed at the Golden Gate, attaching a remarkable clipping from the San Francisco Chronicle of March 7 under the by-line of the Chronicle's distinguished critic, Alfred Frankenstein. The clipping, says Stevens, "reveals information hitherto unknown concerning Haydn, who, it seems, did not die a hundred-odd years ago but is teaching in the Summer at Mills College across the bay in Oakland. If the Navy can spare me, I shall register for a course or two under him this year".

Here it is:

"Margaret Tilly joined Miss Weiner and Mr. Reinberg for a superb trio by Haydn, a member of the Summer faculty of Mills College otherwise known entirely for his quartets, and for the "Archduke" Trio of Beethoven, which was doubtless wonderful, but which I could not remain to hear."

The beauty of it, of course, is its complete confusion. It has a kind of epic quality like the exploits of the football player who triumphantly carried the ball over the wrong goal line or Wrong-Way Corrigan who set out in his airplane for California and landed in Ireland. It creates a hypnotic illusion of sensible nonsense worthy of a Lewis Carroll. Like the true work of art that it is, it reveals added and subtle nuances with each re-reading. Hats off, gentlemen, a masterpiece!

In just how grave and earnest a frame of mind should our newly developing masses of opera-goers approach a work like "Carmen" and to what extent are they justified in discovering a kernel of humor within its shell of tragedy? I have seldom felt more perplexed in this regard than recently, when the City Center gave its first performance of Bizet's work. Now, if ever there

was a truly "democratic"—or, shall I say "popular"—audience it is the one which foregathers at this new municipal fane of the muses on West 55th Street. On this particular occasion the place was so crammed with "new" opera-goers that one had almost to fight one's way to one's seat. I suspect that quite a number had never heard "Carmen" before, since they created at least half a dozen applause commotions in the wrong place, beginning with that part of the prelude where the tune of the Toreador

The Stockholm newspaper, *Dagens Nyheter* reports to the Office of War Information that Delibes's opera, "Lakmé" and Puccini's "Madama Butterfly" have been banned in France by the Gestapo because a Marseille opera audience "clearly demonstrated its feelings" during the episodes in "Lakmé" showing British officers, i.e., Gerald and Frederic. The dispatch fails to mention the reason for the ban on "Butterfly", but what happens in an Axis-occupied country is a matter of sweet conjecture

SCHERZANDO SKETCHES No. 152

By George Hager



"Ersatzl"

song comes to a full stop—which, however, does not mean that this prelude is over.

However, the thing that threw me completely off my balance was not misplaced applause but the convulsions of hilarity that broke out during the last act when the various matadors, picadors and the rest have to pass over the stage on their way to the bull ring. The "Carmen" scenery at the City Center is built in a way that prohibits the usual procession of Spanish functionaries across the back of the stage. Instead they have to squeeze themselves through a narrow kind of archway up front. No sooner this time did the first one come into view (with waving colored plumes stuck in his hat) than screams of laughter began to rise from all sides. It was not easy to decide what the audience was laughing at but the more it laughed the more those on the stage concluded they had to "cut up". Things got more and more side-splitting till, after another few minutes, people were almost rolling in the aisles while others rocked in their seats with tears streaming down their faces! I asked my neighbor what the fun was all about, but I could get no answer—the person was simply writhing in an agony of mirth.

To this day I have not found out what strange freak of mob hysteria caused it all. But if a procession of supernumeraries can be so excruciating I feel sure that the comic possibilities of popular, or "democratic", opera may be unlimited.

when the Lady of Japan intones the words in "Un bel di" which, in English, go something like this:

*One fine day we'll notice
A thread of smoke arising on
the sea
In the far horizon,
And then the ship appearing;
Then the trim white vessel
Glides into the harbor, thunders
forth her cannon.
Do you see? He is coming!*

To the President of the National Federation of Music Clubs, Mrs. Guy Patterson Gannett, belongs the distinction of being one of the few ladies to christen a ship properly. Most women become so nervous for fear the bottle will not break and the ship be deprived of its preliminary bath of champagne that they forget to pronounce the approved baptismal formula. Mrs. Gannett did not succumb to this form of marine stage-fright and spoke her little piece ringingly, what time the ship also came in for its alcoholic preliminaries. And the Liberty ship "Lillian Nordica" was becomingly pursued by winged words. It has been said that the ship was the first to bear a musical name. That is not entirely in accordance with facts, for there was a "Victor Herbert" recalls your

Mephisto

OPERA: Lawrence is Heard as Isolde—Cooper Conducts "Parsifal"

Marjorie Lawrence Triumphs in First Isolde

The performance of "Tristan" the afternoon of March 15 was one of the most amazing in the long history of Wagner's opera at the Metropolitan. The circumstance that made it the almost incredible thing it proved to be was the first assumption of Isolde in New York by Marjorie Lawrence, who had attempted the role only once before in this hemisphere, at Montreal last season. It should be recorded immediately that the first two acts of Miss Lawrence's Isolde will go down in the operatic annals of America. So extraordinary a feat is almost without its parallel hereabouts.

Since the affliction which deprived her of the power to walk the Australian soprano has sung only one part on the Metropolitan stage, that of Venus in "Tannhäuser". There have been some who thought that, in consequence of her good luck with this role, she might even attempt the "Siegfried" Brünnhilde, whose mobility need not be much greater than that of Dame Holda in the Venusberg. But when it first became known that Miss Lawrence had in mind no less than Isolde there prevailed a kind of pitying incredulity. How could an artist unable to take a step furnish a colorable embodiment of the Irish Princess?

Distinguished Achievement

Miss Lawrence achieved the presumably impossible a large part of the time and in the first act, at least, her Isolde ranks with the most distinguished ever heard here. The whole tremendous act she carried out seated in diverse attitudes on Isolde's couch. In the garden scene she sat throughout on the habitual bench placed for a change on an elevated circular platform, with a background of foliage. From this bench Isolde signalled with her scarf to Tristan, who made his entrance at the front of the stage instead of, as usual, from the rear. The torch was in its customary place, but Brangaene carried it over to her mistress, who thereupon extinguished it by simply dropping it behind her. Throughout the opera there were, necessarily, readjustments of movement and action. Only in the last act were these poorly contrived and gave the effect of embarrassing improvisations. Here Kurwenal brought Isolde on the stage in his arms and deposited her on a small rocky seat under the tree instead of next to Tristan's couch, as one might logically have expected. Consequently, Tristan was obliged to clamber upstage to expire, which he did with some difficulty on the various hillocks and hummocks that made dying a difficult operation for Mr. Melchior. Even Brangaene had to assume some troublesome postures to hold Isolde on her rocky seat.

Changes Beneficial

However, troubles of the sort were only to be anticipated. In a number of cases the enforced changes were positively beneficial because they forced certain singers out of the stiff, stilted and artificial poses they have so long cultivated. What did make the occasion memorable was the magnificent energy, the intellectual superiority, the passion, the range and variety of expression, both vocal and facial, with which Miss Lawrence invested her embodiment. Not in years has a singer at the Metropolitan communicated so trenchantly the torrential rages of Isolde, the moods of scorn, the biting sarcasm, the fateful meanings half concealed, half disclosed, and at last the ecstatically passionate surrender. And such is the plastic grace and beauty of Miss Lawrence's gestures that one positively rejoiced at



A New Isolde—Marjorie Lawrence

the absence of the usual stalking and rampaging about the stage. In this act, too, she was in her most brilliant and resplendent vocal shape and attacked without a trace of difficulty the various high B's of the part. What if the voice itself is always somewhat metallic and its texture rather wanting in sheer sensuousness? In the second act one was at last permitted to hear the two gleaming high C's Wagner wrote delivered with superb ease and audacity and faultlessly on pitch. The love scene, too, was carried out by the soprano with true tenderness of expression. Here, however, her voice began to manifest traces of weariness and toward the end of the "Sink hernieder" her intonation wavered. Inevitably, the third act had to suffer for the effort the others had cost. All but the beginning and the end of the "Liebesklage" was simply omitted. The "Liebestod", likewise, was indifferently sung and Sir Thomas Beecham took it at a wicked speed.

In spite of these things, however, Miss Lawrence's Isolde was a wholly extraordinary accomplishment. No wonder that the audience cheered her to the echo! The other artists played up nobly to their afflicted colleague. Messrs. Melchior, Huehn and List and Mme. Thorborg adapted themselves most skillfully to the uncommon conditions of the performance. Mr. Beecham, who conducted, is very unlikely, however, to earn the gratitude of Wagner lovers by the unheard-of business of cutting more than half of the English horn solo at the beginning of the last act. This is an audacity which not even the late Mr. Bodanzky permitted himself.

The performance was given for the benefit of the Wilfred Grenfell Association.

"La Forza del Destino", March 1

Verdi's "La Forza del Destino" was sung for the fourth time this season on the evening of March 1, the occasion being the first appearance here this season in the role of Don Carlos of Leonard Warren. Mr. Warren sang splendidly throughout the opera and was rewarded with much applause. Gerhard Pechner, also, sang Melitone for the first time this year, creating much amusement by his delineation of the buffo role. Stella Roman was Leonora and Irra Petina, Preziosilla. Frederick Jagel sang an effective Don Alvaro. The cast also included Nicola Moscona, Thelma Votipka, Lorenzo Alvary, Alessio De Paolis and John



John Brownlee as Golaud



Julius Huehn as Jokanaan

Gurney. Bruno Walter conducted. D.

"Rosenkavalier", March 2

A stirring performance of Strauss's "Rosenkavalier" on the evening of March 2 brought the season's total to five. George Szell, who had conducted Wagner's "Götterdämmerung" two days previously, brought the same intensity and sweep to the Strauss score as at former performances. The cast included Irene Jessner as the Marschallin; Eleanor Steber, a charming Sophie; Jarmila Novotna, Octavian; Emanuel List, Baron Ochs; Walter Olitzki, Faninal; Thelma Votipka, Marianne; Karl Laufkoetter, Valzacchi; Hertha Glaz, Annina; and Kurt Baum, a Singer. The audience was noisy and ill-mannered, but very enthusiastic. S.

"Tristan und Isolde", March 4

"Tristan und Isolde" was sung for the fourth time this season on the evening of March 4, Helen Traubel being again Isolde and Lauritz Melchior Tristan. Karin Branzell was Brangaene and Julius Huehn, Kurwenal. Alexander Kipnis sang King Marke and the lesser roles were assumed by Emery Darcy, John Garris and Gerhard Pechner. Sir Thomas Beecham conducted. N.

"La Boheme", March 4

The matinee performance of "La Bohème" on March 4 under the leadership of Cesare Sodero offered Bidu Sayao as Mimì and Nino Martini as Rodolfo. Both singers were in good voice and reaped abundant applause. Christina Carroll was the Musetta of the occasion, John Brownlee the Marcello and Virgilio Lazzari the Colline. Messrs. Cehanovsky, d'Angelo, and



Leonard Warren as Falstaff



Stella Roman as Tosca

Oliviero completed a well balanced ensemble. Y.

"Gianni Schicchi" and "Salome", March 6

A filip of new interest was given to the repetition of "Gianni Schicchi" on the evening of March 6 by the first appearance in the name part of John Brownlee. The baritone furnished an excellent characterization, alike from a vocal and a dramatic standpoint, and the opera benefited by the new spirit he infused into it. Licia Albanese and Nino Martini were the lovers and the soprano charmed afresh by her singing of the "O mio Babbino". Puccini's farce of Florentine cozenage was followed by another hearing of "Salome", with Mme. Djanel once again as the Judean head-huntress, Karin Branzell as Herodias and Julius Huehn as Jokanaan. This time Arthur Caron replaced Frederick Jagel as Herod. As usual, Mr. Szell's superb reading of Strauss's flamboyant score was the outstanding feature of the occasion. W.

"La Traviata", March 9

The season's fifth "Traviata" on the evening of March 9 attracted a capacity audience. Bidu Sayao was once again warmly applauded for her beautifully sung and affecting Violetta while Mr. Kullman, in uncommonly good form, ably seconded her with his capable impersonation of Alfredo.

(Continued on page 20)

Symphony Presents Varied Soloists

Kurtz, Milstein, Dorfmann, Szigeti, Appear with Orchestra

CHICAGO — Edmund Kurtz, first cellist of the Chicago Symphony, appeared as soloist on the Thursday-Friday concerts, March 2 and 3, in Orchestra Hall under the direction of Désiré Defauw.

Symphony No. 4, D Minor...Schumann
Concerto for Cello in D Minor...Lalo
(Mr. Kurtz)
"Don Quixote".....Strauss
(Solo cello: Edmund Kurtz)
(Solo viola: Milton Preves)

Mr. Kurtz revealed great depth in his playing of the Lalo concerto and again in Strauss's "Don Quixote". The orchestra under Mr. Defauw gave its usual wholehearted cooperation in support of the soloist.

Nathan Milstein, violinist, was soloist at the Thursday-Friday concerts, March 9 and 10 and again on Tuesday afternoon, March 14.

ALL-BRAHMS PROGRAM

"Academic Festival" Overture;
Symphony No. 4; Concerto for Violin
(Mr. Milstein)

The Concerto was the particularly rewarding part of this all Brahms program. Into it Mr. Milstein poured the full magic of his gifted playing, an interpretation of great beauty and sincerity. Able assistance from the orchestra, under Mr. Defauw's baton, gave sustained support to Mr. Milstein's violin. On Tuesday afternoon Mr. Milstein played Vieuxtemps's 5th Concerto.

Overture to "Oberon".....Weber
Symphonic Suite, "Lieutenant Kijé,"
Opus 60.....Prokofiev
Concerto for Violin, No. 5, A Minor,
Opus 37.....Vieuxtemps
(Mr. Milstein)
"The Swan of Tuonela", Opus 22
Sibelius
"Don Juan", Opus 20.....Strauss

Interest was centered in Mr. Milstein's playing of the Vieuxtemps concerto, heard for the second time in the 53 years of the orchestra.

Ania Dorfmann, pianist, made her



Ania Dorfmann

Joseph Szigeti

Chicago debut with the orchestra on March 16 and 17, Mr. Defauw conducting.

Suite for Small Orchestra, "The Birds".....Respighi
Concerto for Pianoforte, No. 1, C Major.....Beethoven
(Miss Dorfmann)
Suite from the Ballet "Petrushka".....Stravinsky
Scherzo "L'Apprenti Sorcier".....Dukas

Miss Dorfmann's interpretation was austere, with an expressive tone which gave distinction to her playing of the Beethoven concerto. The orchestra gave splendid support to the soloist.

Joseph Szigeti, violinist, was soloist at the subscription concerts, March 23 and 24, Hans Lange conducting.

Symphony No. 4, D Major
Johann Christian Bach
Concerto for Violin, D Minor....Tartini
(Mr. Szigeti)
Symphony, B Flat Major.....Haydn
"Three Shadows" (Poems for Orchestra).....Saminsky
Concerto for Violin, D Major, Opus 19.....Prokofiev
(Mr. Szigeti)

Mr. Szigeti's superb playing of Prokofiev's concerto had brilliance of tone. Mr. Lange gave the orchestra full rein to display its virtuoso ability.

The Chicago Symphony, under Désiré Defauw, recently began a series of five Saturday afternoon concerts from Orchestra Hall as a sus-

taining feature of the National Broadcasting Company.

The Indianapolis Symphony, under Fabian Sevitzky, gave an all-Russian program in Orchestra Hall on March 5, with Maria Kurenko, soprano, guest soloist. The program consisted of Shostakovich's Fifth Symphony; David Van Vactor's "A Salute to Russia"; two excerpts from Rimsky-Korsakoff's "Golden Cockerel", and the waltz from Tchaikovsky's "Nutcracker" suite. Miss Kurenko sang works of Rimsky-Korsakoff, Stravinsky, Gretchaninoff and Dargomijsky.

Recitals Hailed By Large Audiences

Heifetz, Tibbett, Horowitz and Others Give Fine Performances

CHICAGO—Jascha Heifetz, violinist, gave his only recital of the season at the Civic Opera House recently. The program listed works of Scarlatti, Beethoven, Bach and others. On the same afternoon the Alice Stephens Singers gave a diversified program in Kimball Hall, various members of the chorus stepping out of ranks to take solo parts. At Curtiss Hall, David Willems, young composer-pianist, gave a program containing his own compositions. Adelaide Bradley, soprano, gave a recital in Kimball Hall on March 3, assisted by Joseph Vita, harpist.

Stefan Bardas, pianist, gave a recital in Kimball Hall recently. Bach, Debussy and Chopin works were given.

Lawrence Tibbett, baritone, gave the concluding event of the current "History and Enjoyment of Music" series in the Civic Opera House on March 5. Mr. Tibbett sang two Handel selections, the "Serious" songs by Brahms and other works. On the same afternoon 13-year-old Giovanna Graziano, pianist; Joesetta La Placa, soprano, and G. Polifronio, violinist, gave a concert in Kimball Hall, while Doris Stockton was heard in a marimba and vibraharp recital at the Civic Theatre.

John Kirkpatrick, pianist, gave a program of American music in Orchestra Hall on March 7, sponsored by the Adult Education Council.

Barbara Malotte, soprano, gave a recital in Kimball Hall on March 12. Her program included a group by Pergolesi, Scarlatti, Handel and Mozart, and a group with flute obbligato by Marion Bridgman. The Gordon Quartet played at the Arts Club on March 12. The program consisted of quartets by Shostakovich and Debussy.

Gillette and Micari, duo-pianists, gave a recital at Fullerton Hall on March 15, playing works by Bach, Mozart, Saint-Saëns, Bax, Grainger, Rachmaninoff and Milhaud. Freda Draper, contralto, and Adele Modjeska, violinist, gave a joint recital at Kimball Hall on March 17. Eileen Bowman and Stella Roberts were the accompanists.

Bronislaw Huberman, violinist, and Sidor Belarsky, bass, were heard in joint recital at the Civic Opera House on March 19. Mr. Huberman played the Franck Sonata and Lalo's "Symphonie Espagnole". He was assisted at the piano by Boris Roubakine. Mr. Belarsky was heard in arias by Mozart, Rossini, Glinka and others. His

Harrington to Head Division of NCAC



Samuel M. Harrington

Alfred H. Morton, president of the National Concert and Artists Corporation, recently announced the appointment of Samuel M. Harrington as head of the Popular Division of the Chicago office. For the past few years Mr. Harrington has been a special representative of the Civic Concert Service, Inc. He has supervised Civic Music Association membership campaigns throughout the United States.

accompaniments were played by Alexander Aster.

Vladimir Horowitz, pianist, gave his second Chicago recital in Orchestra Hall on March 20. Of special interest on his program was the Prokofiev 7th Sonata, heard here for the first time, which was played with superb understanding. The program also included a group of Scarlatti sonatas, four Rachmaninoff preludes, a number of Chopin mazurkas and etudes, and Liszt's 6th Hungarian Rhapsody. The enthusiastic audience demanded numerous encores.

The final concert of the Musical Arts Piano series was given by Egon Petri on March 21, in Orchestra Hall. Mr. Petri's program listed numbers by Scarlatti, Brahms, Ravel, Debussy, Medtner and Liszt. Mona Bradford, contralto, gave a recital at the Woman's Athletic Club on March 21.

Gregor Piatigorsky, cellist, gave a recital for the benefit of the University of Chicago.

(Continued on page 24)

San Francisco Has Beethoven Festival

Monteux Offers Varied Programs and Noted Soloists Are Heard

SAN FRANCISCO—A Beethoven Festival was added to the San Francisco Symphony schedule on short notice, and on March 15 and 16 Pierre Monteux offered the "Leonore" Overture No. 3; the Third and Fifth Symphonies; and two songs, "In Questa Tomba" and "Adelaide", with Lee Sweetland as soloist.

The following night brought the First Piano Concerto, with E. Robert Schmitz as soloist, and the Ninth Symphony, with the Municipal Chorus directed by Hans Leschke, and a quartet of soloists comprising Charlotte Boerner, Claramae Turner, Carl Hague and Mr. Sweetland. A capacity house cheered conductor and orchestra as the brief festival came to an end.

It was Marian Anderson who broke the no-encore precedent so long established for Friday afternoon symphony concerts. Her singing was applauded so insistently that a Negro Spiritual was added to the program of the two following concerts. Beethoven was also represented on this program by his Eighth Symphony. Gluck's "Iphigenia in Aulis" Overture, Ravel's "Daphnis and Chloe" and the premiere of David Diamond's "Psalm" were also heard.

On the ninth Saturday night symphony program, Beethoven's "Eg-

mont" Overture, Franck's Prelude, Chorale and Fugue, the Vaughan Williams Fourth Symphony and excerpts from Wagner's "Meistersinger" were part of the program featuring an oboe concerto by Handel (No. 3 in G Minor) played by Beth Childs, who had won her orchestral appearance through radio auditions. Miss Childs won an ovation from an interested audience.

Naoum and Boris Blinder, concertmaster and solo cellist of the orchestra, respectively, were presented in the Brahms Double Concerto at the 11th of the Saturday night concerts on March 18.

Haydn's "Military" symphony preceded the Brahms, and the second half of the evening was devoted to celebrating the centennial of Rimsky-Korsakoff's birth, with performances of his March from "Tsar Saltan", "Sadko" and "Russian Easter" Overture.

MARJORY M. FISHER

London Symphony to Open Cleveland Series

CLEVELAND—The London Symphony, conducted by Sir Thomas Beecham, will open the Friday evening series of concerts to be given next season under the management of Mrs. Emil Brudno. Soloists and ensembles to appear later will be William Kapell, the Boston Symphony, Ruth Posselt, the Budapest String Quartet with Leonard Shure, and Robert Casadesu.

W. H.

ORCHESTRAS: Toscanini Returns—New Works Are Heard

Hofmann Soloist with Rodzinski And Philharmonic-Symphony

New York Philharmonic-Symphony, Artur Rodzinski conducting; Josef Hofmann, pianist, soloist. Carnegie Hall, March 2, evening:

Suite in F for Strings...Scriabin (First time by the orchestra)
Symphony No. 1 ("Spring")...Schumann
Piano Concerto No. 3...Rubinstein
Mr. Hofmann
Two Brazilian Dances...Guarnieri
(First time by the orchestra)
"Batuque".....Fernandez

The appearance of Josef Hofmann with orchestra is always an occasion for rejoicing even when he, for sentimental reasons (there scarcely could be any others), elects to play a concerto by his illustrious teacher, Rubinstein. When a work such as this Third Concerto is dusted off and put on the racks, we realize with renewed poignancy how much greater Rubinstein was as an executor than as a creator. The music is pure fluff—empty, trivial, dated. It is a show-piece of the most flagrant and obvious character and the only possible excuse for its revival would be as a vehicle for such gargantuan pianism as that of Mr. Hofmann. It goes without saying that he made a tremendous effect with it. His technique is at high tide this season and his exposition of the concerto was in the grandest phase of the grand manner.

Mr. Rodzinski's reading of the early Schumann symphony was a thing of no particular distinction, but he set forth the South American works with dash and brilliance—the Guarnieri dances are works of real national and artistic distinction—and he read the Byrns transcriptions of the Scriabin miniatures sympathetically. The latter, as a matter of fact, were the best music, *qua* music, on the program. R.

On Saturday evening, March 4, at Carnegie Hall the Philharmonic-Symphony under Mr. Rodzinski repeated all the music heard the previous Thursday, with the exception of the Rubinstein Piano Concerto. In place of the concerto, Strauss's "Thus Spake Zarathustra", which had been played a week before, was again heard. J.

Boepple Conducts Mozart C Minor Mass

A deeply moving performance of Mozart's Great Mass in C Minor (K. 427) by the Dessoff Choirs and the Chapel Choir of Princeton University under Paul Boepple provided an auspicious opening for the Gabilowitch Memorial Series of the National Orchestral Association in Carnegie Hall on the afternoon of March 4. The concert began with a performance of Handel's Organ Concerto in D Minor, Op. 7, No. 4, by Edouard Nies-Berger, with Leon Barzin conducting the orchestra.

Seldom does one hear choral singing of such clarity, tonal color and sensitivity as Mr. Boepple obtained from his young performers. He was fortunate in his soloists, also, who were Dorothy Stahl and Barbara Troxell, sopranos, Earl Palmer, tenor, and Paul Matthen, bass. Both sopranos sang the extremely difficult music with taste, stylistic purity and technical brilliance, and Mr. Palmer and Mr. Matthen did well the little that was assigned to them.

Mozart's C Minor Mass is a patchwork of styles and its history is too complicated to sketch in a brief review. But some of its pages contain the mightiest choral writing since Bach, whose spirit looms through the music continually. The magnificent "Gratias" for 5-part chorus, the overwhelming 8-part "Qui Tollis" and the fugue "Cum Sancto Spiritu" are be-

yond all praise. And the solos, operatic though they may be in style, are exquisite. The Mass was performed in the version made by Alois Schmitt with the collaboration of Ernst Le-wicki, in which parts of earlier masses were used to fill out the framework.

The orchestra played very capably in the Mass, and also gave excellent support to Mr. Nies-Berger's rather colorless and rhythmically erratic performance of the concerto. Both Mr. Boepple and Mr. Barzin deserve hearty congratulations for a memorable concert. S.

Toscanini Returns to Radio with Beethoven Program

NBC Symphony. Arturo Toscanini conducting. Studio 8-H, Radio City, March 5, afternoon:

ALL BEETHOVEN PROGRAM
Overture and Adagio from Ballet, "The Creatures of Prometheus"
Symphony No. 6, in F, Op. 68, "Pastoral"

To say that Mr. Toscanini conducted this program *con amore* is a rather trite way of trying to suggest the never-diminishing fervor with which the great Italian maestro enters into the spirit of whatever Beethoven compositions he may elect to play. The unfailing transparency of rich and limpid tone and clarity of structural outline, the rhythmic vitality and the polished moulding of phrases once more rejoiced the heart as glorifying elements in interpretations of authoritative mastery.

Mr. Toscanini has long since established his projection of the "Pastoral" as an ultimate standard of vivid beauty and perfect proportion and in repeating it with the obviously eager co-operation of the NBC orchestra he once again paid the best kind of tribute to the Bonn master. The two excerpts from the "Prometheus" ballet were given with similarly meticulous polish of detail and discerning respon-



Arturo Toscanini



Josef Hofmann



William Primrose



Paul Boepple

siveness to the spirit of music in specifically eighteenth century style. The composer's employment of the harp was a special point of interest in the Adagio, and both movements were invested with potent charm. C.

Primrose Plays Walton Concerto

Philadelphia Orchestra, Eugene Ormandy, conductor. Soloist, William Primrose, violist. Carnegie Hall, March 7, evening:

Symphony No. 35, in D, "Haffner", Mozart
Concerto for Viola and Orchestra, Walton
(Mr. Primrose)
Symphony No. 2, in D.....Sibelius

Mr. Ormandy conducted the Mozart with delicacy and well-proportioned dynamics. It was an excellent rendition of the work, the Andante and the Minuetto being the most strikingly presented.

The Walton Concerto had its first hearing here in a revised form. It did not impress as being important music. Inconsequential themes are over-orchestrated and the work as a whole lacks cohesion and any evident direction of movement. Occasionally a burst of jazzy rhythm came through

as though a door had been momentarily opened into a dance hall and immediately closed. Mr. Primrose gave a dignified and tonally rich performance which proclaimed whatever there was in the work.

The Sibelius took some time to get going, the first two movements seemed interminably long. With the Lento, however, in the third movement things became more interesting and the piece ended with a flourish which brought a storm of applause from the audience. H.

Walter Conducts Barber Symphony

New York Philharmonic-Symphony. Bruno Walter, guest conductor. Assistant artist, Rudolf Serkin, pianist. Carnegie Hall, March 8, evening:

Symphony in D Minor, No. 4, Op. 120, Schumann
Symphony in One Movement, Samuel Barber
Piano Concerto in B Flat, No. 2, Op. 83.....Brahms

Mr. Barber's Symphony, composed about ten years ago and recently rewritten, had its first New York performance in the new version at this concert. It is brilliantly orchestrated, expertly designed and it has a sort of convulsive energy, yet it left the listener unsatisfied. Perhaps the

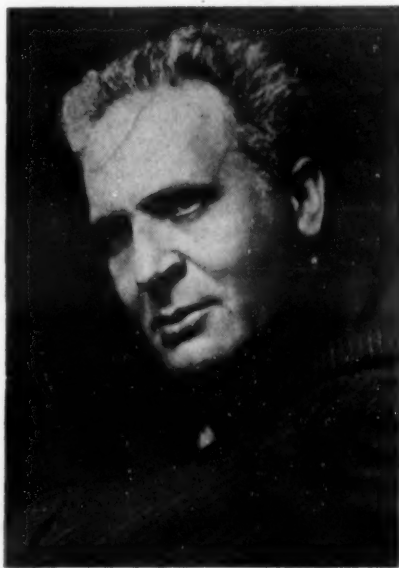
(Continued on page 21)

Musical World Honors Bruno Walter

CONGRATULATIONS from conductors and orchestral musicians throughout the nation and a tremendous ovation from the audience in the hall signalized Bruno Walter's fiftieth anniversary as a conductor, which was celebrated at the concert of the New York Philharmonic-Symphony in Carnegie Hall on the afternoon of March 19. Fifty years ago Mr. Walter began his career at the age of 17 in Cologne, Germany, conducting Lortzing's "Waffenschmied" on March 13. For the programs of his anniversary week he had chosen Beethoven's Ninth Symphony, preceded at the Sunday concert by Weber's "Freischütz" Overture and at the Thursday and Friday concerts by Bruckner's "Te Deum", with the Westminster Choir and a quartet of soloists comprising Eleanor Steber, Enid Szantho, Charles Kullman and Nicola Moscona.

At the conclusion of the Beethoven Ninth the audience remained seated and the ceremonies were held. Charles Triller, vice-president and treasurer of the board of directors of the Philharmonic-Symphony Society, gave Mr. Walter the Cambridge edition of the complete works of Shakespeare in behalf of the directors. He also presented him with an album containing messages of congratulation from over 100 conductors and officials of American orchestras.

Artur Rodzinski, musical director of the Society, gave Mr. Walter an illuminated testimonial from his col-



Bruno Walter

leagues "as a token of recognition to a distinguished artist who has served the cause of music nobly and faithfully for half a century". Also among the gifts was a photograph from Arturo Toscanini inscribed: "To my friend Bruno Walter with unalterable affection, cordial friendship and real admiration on the day of the 50th

anniversary of his luminous career as conductor, his old colleague, Arturo Toscanini." John Corigliano, concert master of the Philharmonic-Symphony, offered a scroll signed by every member of the orchestra.

Mr. Walter, deeply moved by these gifts and messages, thanked the musicians and the audience. He said: "Let me respond to all your kindness with a very personal confession. All my emotions these days are only part of one general feeling of gratitude that fills my heart: my gratitude to music itself. For my life—with all its hardships—has been happy, blessed and made happy by music, by the uplifting power of music, by the spiritual message of music." He also affirmed his faith that music has made up in America what it has lost in Europe. Before the concert Mr. Walter had sent a check for \$1000 to the American Red Cross for the Philharmonic Red Cross Fund. After he has conducted the performances of Bach's "St. Matthew Passion" on April 6, 7 and 9, he will retire for a year.

The performances of the Bruckner "Te Deum", the Ninth Symphony and of the Weber Overture were magnificent, for the orchestra, the chorus and the soloists were eager to carry out the conductor's every wish. In Bruckner's overwhelming confession of faith and in Beethoven's ode to humanity Mr. Walter found an ideally appropriate medium to express what music and its great performers mean to the world. S.

New Hanson Work Heard in Rochester

**Fourth Symphony
Played by Philharmonic
Under Iturbi's Baton**

ROCHESTER, N. Y.—Dr. Howard Hanson's Fourth Symphony was introduced to the Rochester public at the concert given by the Rochester Philharmonic on Feb. 3. José Iturbi conducted. The symphony was received with prolonged applause. Other works on the program were the Overture to "Le Roi d'Ys", Strauss's "Till Eulenspiegel", Debussy's "Afternoon of a Faun" and three orchestral fragments from "Daphnis et Chloe" by Ravel.

On Feb. 24 in Kilbourn Hall, Dr. Hanson conducted the Rochester Symphony in the second of the concerto programs, presenting as soloists June Dunbar, soprano; Ann Stoddard, harpist; Ruth Spalding, contralto; Sydney Robinson, violinist; Jean Marie Thrift, mezzo-soprano, and William Hacker, pianist. The concert drew a large and enthusiastic audience.

The Rochester Civic Orchestra, Guy Fraser Harrison conducting, played Oriental music at its "Pop" concert on Jan. 23 in the Eastman Theater, and on Jan. 30 gave a Victor Herbert program. On Feb. 6 a program was dedicated to "Army and Navy Night". Kenneth Spencer, Negro baritone, was the soloist with the Civic Orchestra under Mr. Harrison on Feb. 20 in another "Pop" concert.

A large audience was attracted to the Eastman Theatre on Feb. 27, when Mr. Harrison and the orchestra provided a "Fun Night" program. It was also membership night for the supporters of the Rochester Civic Music Association.

Eastman Ensembles Heard

The Eastman School Senior Symphony under the baton of Dr. Paul White was applauded by a large audience in the Eastman Theater on Feb. 14. The program included Beethoven's Fourth Symphony.

The Eastman School Little Symphony, conducted by Jaques Gordon, gave an excellent concert in Kilbourn Hall on Feb. 21. On the program was "Music for Strings" by Quincy Porter, which the audience enjoyed very much.

MARY ERTZ WILL

Hofmann, Heifetz, Iturbi in Detroit

DETROIT.—Three top-ranking musical artists of the day presented recent concerts on the Masonic Auditorium Series. A remarkable display of pianistic pyrotechnics dazzled a packed house when José Iturbi, in recital, performed works by Mozart, Chopin, Brahms, Falla, Schumann and Gershwin.

Another crowded auditorium greeted the violinist, Jascha Heifetz. He gave a program of Scarlatti, Beethoven, Bruch, Paganini, and Bach. Emanuel Bay accompanied Mr. Heifetz.

Josef Hofmann, pianist, brought a well-filled house on March 8. The pianist gave his usual authoritative performances of works by Gluck-Saint Saëns, Beethoven, Chopin, Liszt, Rubinstein and two of his own Miniatures.

Ten-year-old Viana Bey displayed rare pianistic talent in works by Bach, Beethoven, Macdowell and others recently. Georges Miquelle, first cellist of the Detroit Symphony, gave a recital on Feb. 23. He was accompanied by the orchestra's pianist, Margaret Mannebach.

The Roth Quartet gave three recitals under the auspices of the Institute of Musical Art. The group performed works by Beethoven, Haydn,

Risë Stevens Stars with Crosby in New Film

**Metropolitan Artist
Heard in Operatic and
Light Music**

Starring Rise Stevens, mezzo-soprano of the Metropolitan Opera, "Going My Way", a Paramount picture produced by Leo McCarey is scheduled for release in New York late in April. Bing Crosby has the leading male role in the film, which has a parish in the New York slums as its locale. Miss Stevens sings two excerpts from "Carmen", including the Habanera, during the course of the picture, and is also heard in Gounod's "Ave Maria" and the theme song of the film, "Going My Way".

The plot of "Going My Way" is concerned with the activities of Father "Chuck" O'Malley (Mr. Crosby) who is sent to the slum parish to replace Father Fitzgibbon (Barry Fitzgerald), but who allows the old man to believe that he is still the boss. O'Malley sets out to raise money to pay off a mortgage on the church property, enlisting the aid of a former schoolmate, Jenny Linden (Miss Stevens), who has become an opera star. He also combats juvenile delinquency in the parish by organizing the tough boys of the neighborhood into a choir.

Further complications arise when a busybody, Mrs. Carmody, hints at

Mozart, Tchaikovsky, Franck, Dohnanyi, Ravel and Roy Harris.

The Detroit Music Guild presented its third chamber music concert of the season on Feb. 2. Pianists Rebecca Sidorsky and Edward Bredshall collaborated in two-piano works by Mozart, Brahms and Stravinsky. Lare Wardrop, oboist of the Detroit Symphony, played Bach's A Minor Sonata.

A second series of programs of "Music and Dancing for Youth" was presented under sponsorship of the Detroit Public Library and the Detroit Institute of Arts. S. K.

Birmingham Music Attracts Many

**Minneapolis Symphony and
Don Cossacks Received With
Enthusiasm**

BIRMINGHAM, ALA.—Concerts by the Don Cossack Chorus and the Minneapolis Symphony with Artur Rubinstein as soloist were highlights during February.

More than 4,500 persons crowded the Municipal Auditorium for the Minneapolis Symphony program under Dimitri Mitropoulos, and gave the orchestra and Mr. Rubinstein, who played the Grieg Concerto in A Minor, an ovation. This was his first appearance here. The program included Brahms's Second Symphony and the Beethoven "Leonore" Overture No. 2. Encores included Rachmaninoff's Prelude in C Sharp Minor, an arrangement of "When Johnny Comes Marching Home" and music by Albeniz.

Singing here for the first time in six years, the Don Cossack Chorus under Serge Jaroff, gave a beautiful program of Russian folk, military and sacred music. Two programs by the Chamber Music Society have been successful. L. M. C.

Kansas City Enjoys Recitalists

KANSAS CITY.—The Trapp Family Singers appeared in the Music Hall March 14 with great success. The Philadelphia Opera Company gave Strauss's "Fledermaus" in February under Fritschy Concert Direction. Recent Gallery Concerts in Atkins Hall have been given by Dean Allen Verhines and Dale Reubert, pianists. Monthly Sunday afternoon concerts in Atkins Hall are presented by Edna



(Above) Rise Stevens (as Jenny Linden) and Bing Crosby (as Father O'Malley) Greet Father Fitzgibbon's Mother in a Scene from "Going My Way". (Right) Miss Stevens is Heard in a Scene from "Carmen"



strange goings-on in an apartment across the street which is occupied by a young singer (played by Jean Heather). Father O'Malley brings about a romance between the girl and the son of the man whose bank holds the mortgage. With the help of Jenny Linden and Father O'Dowd, Father O'Malley sells one of his songs and this helps to pay off the debt. Just then the church burns down. But the banker, whose son has married the

young singer, offers a new mortgage and aid in building a new church. Jenny Linden takes the boys' choir on tour and sends the checks to Father Fitzgibbon. Father O'Malley is transferred to another parish to repeat his job of rehabilitation and all ends happily for everyone.

Forsythe, vocal, and Lois Black Hunt, piano teachers, with N. De Rubertis conducting his orchestra.

Bernice Maledon, soprano, pupil of Edna Forsythe, was one of twelve contestants chosen from nearly 10,000 young vocalists to appear on the "Hour of Charm" semi-finals. In the third of the Mu Phi Epsilon concerts at Edison Hall, the Carpenter Sonata for

violin and piano was played by Ewing Poteet, of the Philharmonic, and Phillip Stevens, pianist. L. P.

Stell Andersen, pianist, was soloist on Feb. 29 in the Grieg Concerto with the New Orleans Symphony, Ole Windingstad, conductor, on an all-Norwegian program in honor of Crown Prince Olav and Crown Princess Martha, who were present.

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EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

CONCERTS: Heifetz, Horowitz and Rose Offer Recitals

Jascha Heifetz, Violinist

Emanuel Bay, accompanist. Carnegie Hall, March 1, evening:

Allegro (Suite No. 74); Andante (Suite No. 38); Allegro (Suite No. 38)

Scarlatti Sonata, Op. 12, No. 2.....Beethoven Sonata in C for violin alone.....Bach Concerto No. 2.....Bruch Caprices, No. 20, No. 13

Paganini-Kreisler "Figaro" from "The Barber of Seville" Rossini-Castelnuovo-Tedesco

The familiar wizardry of a master violinist was again on display, this time at a concert which had been sold out weeks in advance and included a stage audience of some 300 service men and women. Mr. Heifetz seems never to be in anything but top form, but on this occasion he outdid even himself in security of intonation, purity of tone production and grace of style.

The Scarlatti excerpts and the Beethoven Sonata he conceived, curiously, as miniatures, so far as the violin was concerned, and even went so far as to have the piano lid raised on the low prop to emphasize its part against the already diminished dynamics of the solo instrument. The effect, while unusual, was very beautiful and the splendid performance of Mr. Bay in the Sonata warranted, alone, the prominence given it. The Bach Sonata also received this cameo-like treatment, but it was perfectly contrived, even in the tremendous fugue. For the Bruch Concerto and the remainder of the program, Mr. Heifetz discarded the precious style in favor of a warm tone and a sweeping line. The contrast was striking and added a novel touch to a performance which was one of the bright spots of the recital season. R.

Wolfgang Rosé, Pianist

Town Hall, March 3, evening:

English Suite in A Minor.....Bach Three Sonatas.....Scarlatti Sonata in E, Op. 109.....Beethoven "St. Francis Walking on the Waves".....Liszt

Mazurkas in A Minor, Op. 17, No. 4, and B Flat Minor, Op. 17, No. 3; Ballade in A Flat.....Chopin "Hommage à Rameau", "Jardins sous la Pluie".....Debussy "La Vallée des Cloches"; "Alborada del Gracioso".....Ravel

Mr. Rosé comes from Weimar and is a nephew of Gustav Mahler on the one side and of Arnold Rosé on the other. His master was Artur Schnabel and some of the unmistakable traits of that illustrious pedagogue's teachings are manifest in his playing. He began his concert with a performance of Bach's A Minor English Suite remarkable for the sureness and clarity of his technic, though carried through with practically no modifications of touch or color whatever. The three



Jascha Heifetz



Wolfgang Rosé



Vladimir Horowitz



Samuel Mayes

Scarlatti Sonatas—particularly the familiar "La Chasse"—and the one with the crossed hands—also profited by the absolute reliability of the pianist's fingers and his rhythmic sense.

From here on the weaker aspects of Mr. Rosé's work began increasingly to assert themselves. The chief of these, an inner rigidity and a general absence of imaginative sensibilities, resulted—especially in the respective variations in the Andante molto cantabile—in a hard and wholly external publication of Beethoven's Sonata, Op. 109. In Chopin he was more or less fortunate in the A Minor Mazurka; scarcely, however, in the Ballade. He displayed the needful force and an illusion of stormy virtuosity in Liszt's "St. Francis" Legend. On the other hand, his respective French pieces in their vibrations and overtones were wholly German. Mr. Rosé, none the less, was very warmly greeted by a large gathering. P.

Rosalyn Tureck, Pianist

Rosalyn Tureck was heard at the Town Hall on the afternoon of March 4 in the third and last concert of her piano series devoted to Bach. Her program contained six of the Little Preludes, the E Minor Partita, the Preludes and Fugues in C Minor, E Flat Minor and G from the First and the ones in F and in A Minor from the Second Book of the "Well Tempered Clavier"; the Rondeau in B Flat and the aria, "So oft ich meine Tabakpfeife", from the Anna Magdalena "Notenbüchlein" and to conclude, the Toccata, Adagio and Fugue in D.

The concert was distinctly one of the most enjoyable of the winter even for those to whom Miss Tureck's Bach may not represent the ultimate word on a profound subject. Nevertheless her playing proved to be gratifying for its technical cleanness and musicianly quality. She has curbed some of the excessive muscular force which now and then has marred her work and has carefully planned her dynamic scale. Moreover she appreciates the ceaseless vitality of Bach's

counterpoint and never falls into errors of over-pedaling.

Miss Tureck played exceedingly well the Partita and the various numbers from the "Well Tempered Clavier"—notably the A Minor Fugue, from the Second Book, where Bach has utilized the selfsame magnificent theme which Handel employed in the chorus "And With His Stripes" in "Messiah". The pianist was heartily applauded by one of the most absorbed and attentive audiences the Town Hall has held all season. P.

Richard Dyer-Bennett, Tenor

Richard Dyer-Bennett, billed as "The Twentieth-Century Minstrel", gave a recital of Folk songs to his own accompaniments on a guitar, in the Town Hall on the evening of March 4. Mr. Dyer-Bennett is accustomed to the more intimate surroundings of a Greenwich Village night club, but none the less much of his work was effective in the more formal surroundings of the Town Hall. His program was drawn from the British and Celtic Folk song and much of it was familiar to any student of musical history, such as "Green-sleeves" mentioned in "Romeo and Juliet", "Barbara Allen's Cruelty or the Young Man's Tragedy", and "The Agincourt Song", the last named done without accompaniment. After this lusty music, Hullah's meretricious "Three Fishers" to Kingsley's poem, popular with our grandparents, sounded somewhat thin. Mr. Dyer-Bennett is the master of his idiom and his singing gave much pleasure to a large audience. D.

Ukrainian Chorus

The Ukrainian Chorus, George Kirichenko, conductor, was heard at the Golden Jubilee Concert of the Ukrainian National Association in Carnegie Hall on the evening of March 5, assisted by Michael Holynsky, tenor, and Lubka Kolessa, pianist. Mr. Holynsky sang the "Improviso" from "Andrea Chenier" as well as songs, and Miss Kolessa offered works by Bach, Liszt and others. The chorus sang patriotic songs and Folk songs. Addresses were made by Stephen Shumenko, editor of the *Ukrainian Weekly*, William Henry Chamberlain, writer; the Hon. Anthony Hylnka, member of the Canadian Parliament; Clarence A. Manning of the faculty of Columbia University, and Dmytro Halychyn, secretary of the association. Mary Polynack, soprano, sang an incidental solo. N.

Helen Janov, Violinist

Helen Janov, violinist, made a New York debut in a Town Hall recital the evening of March 5. Her program offered a Passacaglia by Sammartini, the Sibelius Violin Concerto, Chausson's "Poème" and a group of shorter numbers by Khatchaturian, Milhaud, Saint-Saëns and Chabrier.

Miss Janov's performances were marked by much earnestness but suffered from a want of smoothness and tonal variety as well as from inac-

curacies of intonation. She was, however, warmly received. Artur Balsam was her accompanist. Y.

Marietta Vore, Soprano

Marietta Vore, soprano, with Coenraad V. Bos at the piano, was heard in a recital at the Times Hall the evening of March 5. With a voice sometimes too light for certain of the numbers she undertook, Miss Vore attempted a wide variety of songs by Handel, Boyce, Wolf, Strauss, Leoncavallo, Duparc, Ravel, Grovlez and others. W.

New Friends of Music

The Beethoven program at the concert of the New Friends of Music in Town Hall on the afternoon of March 5 consisted of the Trio in G, Op. 1, No. 2, the Theme and Variations for Piano Trio, Op. 44, and to culminate on a note of indisputable splendor—the so-called "Archduke" Trio. The string performers were Adolf and Hermann Busch, the pianist Rudolf Serkin.

The "Archduke" Trio, which was played with breadth and authority, is, of course, as old a story as the Fifth Symphony or the "Eroica". Not so the second of the Op. 1 trios, which in its rounded suavity belongs to the most precious inspirations of Beethoven's early period, even if it lacks the adventurous aspects of the C Minor work of that set which so frightened Haydn when he first made its acquaintance. But if the Trio contained nothing more remarkable than the Largo con espressione movement it would still be a landmark.

In spite of a comparatively advanced opus number the unfamiliar E Flat Variations are an early work, albeit a smooth and ingenious one, which assuredly does not merit the wholesale neglect that seems to be its portion. A collaboration of Adolf Busch and Mr. Serkin (not to forget the capable 'cello performances of Hermann Busch) continues to represent, as it has for years, the epitome of great ensemble playing. The pianist was in particularly effulgent shape on this afternoon and from him proceeded much of the inspiration which communicated itself to his colleagues and served Beethoven in lordly fashion. P.

Lehmann and Walter Present Schubert's "Winterreise"

Schubert's "Winterreise" sung by Lotte Lehmann and accompanied by Bruno Walter is not a wholly novel experience yet as a bait for audiences it probably has not its superior. And so when the soprano and conductor combined their talents for this particular cycle on the afternoon of March 5 the Town Hall was once more packed to bursting and just about enough stage space remained unoccupied for the accommodation of two artists and a pianoforte. The throng, moreover, was on its best behavior—coughing was held down to a minimum, there was comparatively little seating of latecomers after the recital began and applause was held in leash till after the respective halves of the program. However, when the concert ended nobody made a move to leave. People finally decided to go home after the soprano had added to her list Schubert's "Abendroth" and "An die Musik".

There is not much new to be said at this stage of Mme. Lehmann's interpretation of the "Winterreise". On many occasions her voice has been fresher, ampler, more responsive. Further, the traces of her late cold still clung to her. Still, the performance had, by and large, its familiar grip. (Continued on page 22)



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FALL TERM BEGINS OCTOBER 2nd

Walton Concerto Played by Primrose

Ormandy Introduces New Arrangement of "Liebeslieder Waltzes"

PHILADELPHIA — William Walton's Viola Concerto, with William Primrose as soloist, was given by the Philadelphia Orchestra at its concerts of March 3, 4 and 6, under Eugene Ormandy.

Impressive as to construction and musical substance, the Concerto appeared on the orchestra's lists for the first time. The program notes stated that the performance represented the first presentation in the United States of the work in its "final and authentic version".

The remainder of the program listed two D Major Symphonies—Mozart's "Haffner" and Sibelius's Second, which earned applause for conductor and musicians.

Sibelius also occupied a prominent place in the concerts of March 10 and 11. He was represented by his Violin Concerto, with Efrem Zimbalist as soloist. In addition, Mr. Zimbalist played his own Concerto Fantasy on themes from Rimsky-Korsakoff's "Le Coq d'Or". Eugene Ormandy introduced to Philadelphia a hitherto unfamiliar version of Brahms's "Liebeslieder Waltzes". The performance enlisted the services of Ellen Faull, soprano, and a chorus of 28 from Westminster Choir College. The program concluded with Mozart's "Magic Flute" Overture, and Dvorak's Scherzo Capriccioso.

In the final concert in the Orchestra's Youth series, Mr. Ormandy conducted and did duty as commentator. As a surprise star, he presented Alexander Brailowsky, pianist, who played Tchaikovsky's Concerto. Another highlight was the Latouche-Robinson "Ballad for Americans", with Harry Martyn, bass-baritone, as soloist, and a chorus from Upper Darby High School, under Clyde R. Dengler. The remainder of the program included Beethoven's Fifth Symphony, and the Mozart and Dvorak works listed above.

Opera Companies Give Performances

PHILADELPHIA — A capacity audience greeted the Metropolitan Opera Company when it gave "Aida", in the Academy of Music, on March 7. The cast included: Zinka Milanov, in the title role; Bruna Castagna, as Amneris; Kurt Baum, as Radames; Leonard Warren, as Amonasro; and in the parts of the King and the High Priest Lorenzo Alvary and Nicola Moscona, respectively. Wilfred Pelletier conducted.

Puccini's "La Boheme" was given by the Philadelphia La Scala Company on March 8. Nino Martini sang the part of Rodolfo; Mimi was done by Dorothy Kirsten. Angelo Pilotto and Annunziata Garroto were Marcello and Musetta, while the remainder of the cast included Nino Ruisi, Wilfred Engelman, Pompilio Malatesta, Marie Dougherty, Warren Holland, Walter Hayes, and John Hilbert. The conductor was Gabriele Simeoni.

Isadore Freed Wins Philadelphia Chorus Award

PHILADELPHIA — The Eurydice Chorus Award given annually for the best composition for women's voices has been won by Isadore Freed, it is stated by the Philadelphia Art Alliance. This is the 20th award presented by the committee of which Susanna Dercum is current chairman. The award carries a purse of \$100. A former Philadelphian now resident in New York, Mr. Freed was chosen for

Philadelphia

By WILLIAM E. SMITH

a work entitled "Postscripts", the contest judges being Thaddeus Rich, Alexander McCurdy and Vincent Persichetti. It is stated that 53 works from composers in 24 states were entered. William T. Ames of New York merited honorable mention for his "The Sound of the Trees".

Prominent Artists Appear in Recitals

Rubinstein, Francescatti,
Primrose Acclaimed in All-
Star Series

PHILADELPHIA — Emma Feldman's 10th annual Philadelphia All-Star Concert Series ended with a recital by Artur Rubinstein, pianist, at the Academy of Music, on March 9. The noted pianist played Franck's Prelude, Chorale, and Fugue; a Chopin group; excerpts from Villa Lobos's "The Child's Cradle", and works by Granados and Albeniz.

Terminating its third season, the Philadelphia Pianists Association presented a concert at the Ethical Society Auditorium, on March 13.

Superlative violin playing distinguished Zino Francescatti's recital in the Academy of Music on March 17. With Albert Hirsh accompanying, Mr. Francescatti played Bach's Sonata in A; Beethoven's "Kreutzer" Sonata; and works by Paganini and Saint-Saens.

In one of the Faculty Recital series, William Primrose, violist, was heard on March 14 at the Curtis Institute. He played Nardini's F Minor Concerto and works by Bax and others. Seymour Lipkin was Mr. Primrose's accompanist. On the same date, at the Philadelphia Art Alliance, William Schuman discussed "The Composer's Point of View". This was followed by a performance of his Third String Quartet, played by the Twentieth-Century Quartet.

Ballet Russe Visits Philadelphia

PHILADELPHIA — The Philadelphia Forum at the Academy of Music presented the Ballet Russe de Monte Carlo on Feb. 10, the featured attraction being "The Red Poppy" with Arthur Cohn's artful adaptation and arrangement of the Gliere score. "Les Sylphides" and the "Prince Igor" dances were also scheduled.

Simfonieta Concerts Cancelled

PHILADELPHIA — There will be no concerts by the Philadelphia Chamber

String Simfonieta this season. However, plans are being made to have a series during the season of 1944-45. Mrs. Gideon Boericke, president of the organization, stated that the concerts had to be cancelled because of the heavy schedule of Fabien Sevitzyk, director of the Indianapolis Symphony, who was unable to come to Philadelphia to lead the group, which he founded in 1925.

Philadelphia Opera Completes Tour

Coast Engagements Contem-
plated for Next Year—Levin
Resignation Accepted

PHILADELPHIA — The Philadelphia Opera Company's most extensive tour came to a close on March 10 in Hampton, Va. The tour included 60 dates in 23 states and Canada. David Hocker, general manager, reports that all engagements were fulfilled and in only a few instances were there delays in starting performances despite the inconveniences and uncertainties of wartime transportation. The repertoire consisted of "Carmen", "The Bat", "The Barber of Seville", "Tosca", "Faust" and "Iolanthe".

Mr. Hocker forecasts a Philadelphia series at the Academy of Music and tours of the Pacific Coast states, territory hitherto unvisited by the group. The full repertoire will be announced shortly.

At a recent meeting, the Board of Directors accepted the resignation of Sylvan Levin, conductor. One of the company's founders, Mr. Levin severed his connections with the group late in January during the tour. Ezra Rachlin, associate conductor, took over and directed all the remaining performances. No announcement has yet been made as to the appointment of Mr. Levin's successor.

Emma Feldman Plans 1944-45 Series

PHILADELPHIA — Emma Feldman recently outlined her 11th annual Philadelphia All Star Concert Series, for the 1944-45 season. There will be six events, all at the Academy of Music, and the roster enumerates Fritz Kreisler; the Ballet Theatre; Patrice Munsel; Vladimir Horowitz; Luboshutz and Nemenoff; and in joint recital, Ezio Pinza and Bidu Sayao. The series recently completed was one of the most successful in the annals of these concerts.

Gesensway Displays His 'Color Harmony'

Three Original Works Introduced by Composer

PHILADELPHIA — Compositions by Louis Gesensway, violinist and member of the Philadelphia Orchestra, were introduced for the first time in the Academy of Music Foyer on March 13. Favorably received were a Piano Sonata; a Duo for Violin and Viola; and a Quartet for Violin,



Louis Gesensway

Cello, Flute and English Horn. All of the works were skillfully conceived and admirably played.

The compositions demonstrated Mr. Gesensway's use of a tonal system which he calls "Color Harmony" and which he has worked out and developed during the past decade. He employs the term "color" in connection with pitch variants, utilizing the diatonic scale as his basis, but evolving what is heralded as a "forty tone scale" by apparently equal valuation of the eight "normal" tones and the four variations (flats, double-flats, sharps, double-sharps) of each.

The system permits great intervallic and harmonic latitude, and is designed, according to the composer, to provide wider scope in scoring and expression in instrumentation and treatment of musical ideas. Mr. Gesensway dispenses with the customary key signatures and the usual major and minor scale differentiations. However, he predicates a definitely tonal character as a requisite of his compositional theory and practice.

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Orchestras Recognize Value of Co-operation

TWO articles in our Special Forecast Issue in February, one dealing with the major symphony managers' organization, the other with the American Symphony Orchestra League, focussed attention upon a phase of musical development in America which is of the first importance and which we heartily endorse—unity and harmonious cooperation.

Unity, cooperation and organization represent the American way of making progress and getting things done to the mutual benefit of everything and everybody concerned. The major symphony orchestra managers meet informally, without rivalry or professional jealousy, to exchange ideas and experiences and discuss problems of common concern. The American Symphony Orchestra League, representing the so-called "minor" orchestras in the smaller communities, seeks through organization to overcome obstacles which member orchestras individually find difficult or impossible to cope with.

This, we repeat, is the American way—a way which has proved its soundness time and again in both the industrial and the cultural development of this country. Merchants convene to iron out their differences and smooth the path of business; farmers organize for mutual benefit; editors and publishers sit down together annually; industrialists take counsel among themselves; teachers have their institutes, and labor has found a tower of strength in its unions.

MUSIC, in its practical, administrative aspects, does not exist in a world apart. Its institutions and its practitioners are subject to the same stresses and strains, the same pressure of human and social considerations, the same political factors and economic realities. Individualism and singu-

larity of action have been all too characteristic of the field of musical enterprise in the past, and usually to its own detriment.

If it seems gratuitous at this time of day to reiterate the platitude, "In Unity There Is Strength," let it be observed that there are many people in the music world who have yet to recognize the immediacy—the urgency, in fact—of its application to themselves and to the musical affairs for which they are responsible. Where such recognition is apparent, it calls for special mention and commendation.

Bruno Walter's Semi-Centennial

A GREAT conductor is rounding out half a century of distinguished activities and at the moment festive observances are in order. Fifty years ago Bruno Walter set out upon a career whose brilliancy was to make his name a household word among music lovers of the world. Next year Mr. Walter will take a vacation to which, beyond question, he is richly entitled and during that Sabbatical period will conduct nothing—or next to nothing. His absence from the musical scene will be regretted but nobody can begrudge him a well-earned rest. What he will do with his leisure is his own secret. The rest of us may as well possess our souls in patience to find out whether he has employed it to write his memoirs (as surmised), to compose or simply to relax and thereby refresh his powers. Time will tell.

Meanwhile, Mr. Walter is a very busy man. He is not simply packing his bags to go on a rest cure. He is celebrating his semi-centenary with a series of great artistic gestures. He is closing one brilliant phase of his career with memorable interpretation of three deathless masterworks—Beethoven's Ninth Symphony, Bach's "St. Matthew Passion", Verdi's Requiem. If his admirers could have their way he might be obliged to offer a great deal more.

The American experiences of Bruno Walter have been the very reverse of those which embittered the last years of his great friend and master, Gustav Mahler. The latter began here brilliantly, as an operatic conductor. Some years later, when he assumed symphonic burdens, there began those tribulations—some of them incredibly mean—which poisoned his life and hastened his death. His disciple has been more fortunate. He made a strong impression when he first came here as guest leader of a venerable New York orchestra over 20 years ago. But this early impression was not to be compared with that which he came to exercise later on. To be sure, he had grown artistically in the meantime. Yet the American public, too, had matured and its musical tastes have deepened and broadened. So that today, when Mr. Walter concludes the first 50 years of his career, he does so as a kind of national figure.

It took a long time for music lovers in this hemisphere to make the acquaintance of Bruno Walter in the opera house as well as in the concert hall. Luckily this chance was not to be reserved exclusively for those Americans who could travel and hear him in Europe. In the past few seasons we have learned by actual experience that Mr. Walter is quite as great an operatic as a symphonic conductor—there may be even a handful who prize him still higher in the former capacity. New York has had the inestimable privilege of relishing his "Don Giovanni", his "Figaro", his "Fidelio", his "Forza del Destino" and only an attack of grippe prevented opera lovers from hearing his superb "Tristan". But Mr. Walter's full greatness in the operatic field is even greater than he has yet had the opportunity to show, as those who heard him abroad have long appreciated.

In whatever musical realm it may be, Bruno Walter has yet much to impart and to disclose. For this reason, if for no other, one should rejoice that he is permitting himself a brief respite. For he still has many duties to perform in America and he should be able to discharge them with renewed forces.

Personalities



Alexander Kipnis, Bass of the Metropolitan Opera, Receives the Senate Award Voted Him by the Students of North East High School in Philadelphia, an Honor Given Yearly to Distinguished Artists and Scientists. (Left to Right) Mr. Kipnis, Edward Ransford, President of the School Community, Dr. Theodore S. Rowland, Principal, and Thomas McLaughlin, Vice-President of the Community

Fritz Kreisler, who is devoting much of his time at present, playing in Army and Navy hospitals, was heard recently at the Halloran General Hospital on Staten Island, the Mason General Hospital, St. Albans, L. I., and the Brooklyn Naval Hospital. April 8 will mark the silver anniversary of the concert debut of Alexander Brailowsky. He gave his first recital on that date in Paris in 1919.

Doris Doe, contralto of the Metropolitan Opera, who was booked to sing for service men at the Great Lakes Naval Training Station and at the Bunker Hill Air Naval Training Station, will go overseas with a USO unit at the close of the opera season. Fritz Reiner, conductor of the Pittsburgh Symphony for the past six years, was guest of honor at a dinner given by the Chamber of Commerce recently to express its gratitude for his contribution to the cultural life of the city.

Mischa Elman, violinist, gave a recital in the Convention Hall in Atlantic City for the Army Air Forces Redistribution Station. The audience of 3,000 was made up of men returned from enemy territory, officers, visiting friends, relatives and officials of the city. At a reception for Mr. Elman, following the concert, he was given the key to the city by Mayor Thomas D. Taggart, Jr. . . . David Broekman, director of music for the United States Treasury Department's War Savings Program, has written a musical profile called "The Story of Van Loon", in memory of the distinguished Dutch writer who died recently. Mr. Broekman is also a Hollander and will turn over royalties to Dutch war relief in the name of Mr. Van Loon.

A novel performance in New York, the probable American premiere of "Oh Gottes Stadt", a cantata, by Buxtehude, enlists the cooperation of Lonny Mayer, singing the soprano solos with the WQXR Orchestra under Leon Barzin on March 12. . . . In addition to a New York recital on the Y. M. H. A. course, Astrid Varnay gave programs jointly with Lauritz Melchior in Buffalo and Rochester recently. . . . Marjorie Lawrence, who has taken a few steps unaided, the first since she was stricken with infantile paralysis two years ago, laid the cornerstone of the insulux glass "Wishing Well" erected at the intersection of Broadway and 44th Street as the Motion Picture Industry's contribution to the drive by the National Foundation of Infantile Paralysis. . . . In Indianapolis, Ania Dorfmann kept her hands warm before a symphony concert by carrying a muff with built-in hot water bottles.

Detroit Symphony Presents Soloists

Busch, Schnabel, Travers Give Outstanding Performances

DETROIT.—Six concerts concluded the last third of the Detroit Symphony's regular subscription season. Adolf Busch played Dvorak's A Minor Violin Concerto, while Mr. rueger chose Milhaud's "Suite Provençale" and Chausson's B flat Symphony.

Marjorie Lawrence, soprano, was the next week's soloist. She sang selections from Strauss's "Salome" and Handel's "Belshazzar". Works of Bach and Wagner formed the orchestra's instrumental contribution. Ilya Schkolnick, concertmaster of the orchestra, made his annual solo appearance on Feb. 3, playing the Beethoven Concerto. Another assisting artist was composer-conductor Eric DeLamar, who directed his second Symphony. Mr. Krueger returned to the podium for Bach's Passacaglia in C Minor and Strauss's "Death and Transfiguration".

Artur Schnabel appeared as soloist on Feb. 10, in two concerts: Mozart's in B Flat (K.595) and Beethoven's in G. Mr. Krueger led the orchestra in Tchaikovsky's "Romeo and Juliet" and Beethoven's "Leonore" Overture No. 3.

The violinist, Patricia Travers, was the soloist on Feb. 17 in the D Minor Concerto by Vieuxtemps. Works by Dohnanyi, Macdowell, Johann Strauss and others completed the concert.

The season concluded on Feb. 24, when Mr. Krueger directed Tchaikovsky's Sixth Symphony and a symphonic synthesis from Wagner's "Twilight of the Gods".

SEYMOUR KAPETANSKY

Indianapolis Marks Chorus Milestone

Maennerchor Approaches Centennial—Prominent Recitalists Appear

INDIANAPOLIS.—The Indianapolis Maennerchor, one of the nation's oldest male choruses, is celebrating its 90th anniversary with a series of concerts featuring outstanding artists. Robert Quick, concertmaster of the WGN orchestra, was guest at one of these, and Florence Kirk, soprano, is to be soloist at the principal anniversary festival on May 13, at which Governor Schricker will speak.

The Indianapolis Maennerchor was founded in 1854 and has played a prominent role in the city's musical history. It sponsored the first male chorus singing festival in the state, in 1875, and the first national singing festival ever held in Indianapolis.

The organization consists of 104 members, 27 of whom are in service, and 77 active members. Officers are: Clarence Elbert, conductor; Edward H. Mueller, president; George H. Amt, vice president; John Schlenck, secretary; William C. Noelke, treasurer; Albert Nachtrieb, financial secretary; Maurice Pennicke, librarian; and Franz Binninger, president emeritus.

Howard Barlow, musical director of CBS, was guest-conductor of the Indianapolis Symphony during the absence of Fabien Seitzky, who was appearing with the Vancouver Orchestra, in British Columbia. On the same program, Carlos Salzedo, harpist, played his own Idyll, "The Enchanted Isle," and the solo part in Ravel's Introduction and Allegro. A St. Louis girl, Louise Meiszner, made her local debut playing Grieg's Piano Concerto. The large audience was very enthusiastic.

Marian Anderson captivated an audience which crowded Cable Taber-

What They Read Twenty Years Ago

MUSICAL AMERICA for March, 1924



A HALF-DOZEN CELEBRITIES OF NEW YORK'S LYRIC STAGE IN SOME OF THEIR BEST KNOWN ROLES. Frances Peralta, Soprano, is shown as "Madeleine" in Giordano's "Andrea Chenier", Beniamino Gigli, Tenor, as "Lionel" in Flotow's "Marta" and Ina Bourskaya, Mezzo-Soprano, as "Carmen" in Bizet's Opera. In the Lower Row are George Meader, Tenor, as the Apprentice "David" in Wagner's "Meistersinger"; Jeanne Gordon, Contralto, as "Dalila" in Saint-Saëns' Opera, and Giuseppe De Luca, Baritone, as "Rigoletto" in the Verdi Work

A Premiere

Stravinsky's "L'Histoire du Soldat" was found "trivial and forced" at its American premiere in the Klaw Theater, New York.

1924

Translated Opera Texts

Jerusalem had its opera, "Rigoletto", "Traviata" and "Pagliacci", sung recently in Hebrew translations.

1924

Managers Speak

New York managers have given tongue to the following opinions in regard to the concert business: "There is no public demand for music. It must be created. The radio has spoiled the chances of the

smaller artists for concert work. People buy names not artists. The celebrity complex is the root of the evil".

1924

A High Light

Weber's "Der Freischütz" was revived Saturday under the baton of Artur Bodansky. The cast included Elizabeth Rethberg, Queena Mario, Curt Taucher, Léon Rothier and Michael Bohnen.

1924

I Wonder Who?

Who is to pay for broadcasting is a question for the best solution of which the American Radio Association offers a prize of \$500. The answers must be sent in by June 20.

1924

It Has Come

The time is foreseen when San Francisco will "listen in" to performances broadcast from the Paris Opéra, and Cologne will eagerly catch strains from celebrities performing in Carnegie Hall. This as a result of attempting to span a distance of 7,000 miles by radio without the use of wires to connect the stations. This feat was accomplished by means of a new device demonstrated at the Waldorf-Astoria when numbers by members of the Metropolitan Opera Company were heard distinctly at the station of the BBC in Manchester, England.

1924

nacle to hear her matchless singing and wouldn't go home until it had four encores. Miss Anderson was soloist with the Indianapolis Symphony.

The Matinee Musical sponsored the appearance of Egon Petri, pianist, in a concert at the L. S. Ayres & Co. Auditorium. Another recent visitor was Carroll Glenn, young violinist, who played the Sibelius Concerto, accompanied by the Indianapolis Symphony.

Makes Orchestra Debut

Nell Tangeman, mezzo soprano, made her first appearance with a major symphony orchestra when she presented two operatic arias, and Rachmaninoff's "In the Silence of the Night". The Indianapolis Symphonic Choir also participated in the municipal concert, giving the "Requiem" by Bantock, and the Bach chorale, "Jesu, Joy of Man's Desiring".

Other guests included Robert Casa-

desus, pianist, who played Mozart's Concerto in A; Zino Francescatti, violinist, who provided one of the best Martens concerts this season; and a Viennese concert with the symphony, with Robertz Stolz directing and Jan Peerce and Hertha Glaz as soloists.

Three artists, chosen from the ranks of the orchestra, provided a most pleasurable evening. These soloists were Edwin Biltcliffe, pianist; Benjamin Parronchi, cellist; and Fritz Siegal, violinist. Robert Sanders took the baton to conduct his own Little Symphony.

R. B.

Garlick Heard in Rochester

ROCHESTER.—Glenns Garlick, violinist, gave a recital at Kilbourn Hall on Feb. 15, playing music of Bach, Arnold Bax, and Arthur Honegger, with Nancy Laughbaum, accompanist.

M. E. W.



Your RED CROSS is at his side

Hearers Acclaim Barber's Symphony

Horowitz Soloist with
Orchestra—Dance Pro-
gram Given

Boston, The 18th pair of concerts of the Boston Symphony, on March 3 and 4, under Dr. Koussevitzky, included the premiere of Cpl. Samuel Barber's Second Symphony, dedicated to the Army Air Corps. Vladimir Horowitz was soloist in Rachmaninoff's Third Concerto. Mozart's Symphony in A (K.201) was performed with subtlety and finesse, but it was Cpl. Barber's work that claimed the most attention. The audience was roused to unusual enthusiasm by the symphony. As for the concerto and Mr. Horowitz, the enthusiasm of the audience was virtually unbounded, and whistling and cheering followed the performance.

The Boston Civic Symphony under Joseph Wagner gave its second concert of the season in New England Mutual Hall on March 1. A new ballet, "Hudson River Legend", by Jan Veen, based on the "Legend of Sleepy Hollow" by Washington Irving, was presented. The ballet was conducted by Arthur Fiedler, to whom the score is dedicated, and the remaining program items were conducted by Mr. Wagner.

This was essentially a dance pro-

Boston

By GRACE MAY STUTSMAN

gram, although a first performance of George Kleinsinger's Overture, "Western Rhapsody", opened the program and was well received. It was followed by "Three Choreographic Abstractions" to music by George McKay. By request, Mr. Veen gave a solo satire called "Carmen Cross Cut" from his suite "Opera Season", danced to the familiar Bizet tunes. Then came Nicolas Slonimsky's amusing variations on the Brazilian tune, "My Toy Balloon". Voelker's "A Hunt in the Black Forest" furnished the musical base for "Goose Lake" (Ballet Burlesque) which is obviously intended as a parody on "Swan Lake".

Gilbert and Sullivan Operas Given in Boston

Boston—Gilbert and Sullivan works were heard recently at the Boston Opera House, where the old favorites, as well as the lesser known operas, were gaily set forth by R. H. Burnside's company, with Louis Kroll as musical director. Florenz Ames heads the company, which includes Bertram Peacock, James Gerard, Robert Pitkin, Kathleen Roche, Marie Valdez and Catherine Judah. G. M. S.

Recitals Given By Two Quartets

Budapest and Boston Ensembles Heard by Large Audiences

Boston.—The Boston String Quartet gave its second concert of the Winter in the recital hall of the New England Conservatory of Music. Assisted by Beveridge Webster, pianist, the quartet opened with the Piano Quintet by Bloch and closed with the Piano Quartet, Op. 45, by Fauré. The program was enthusiastically received by the large audience.

In Jordan Hall, the Budapest Quartet played to a capacity house. The program listed the Haydn Quartet, Op. 76, No. 6, Prokofiev Quartet Op. 50, and the Brahms Quartet Op. 51, No. 1.

A capacity house greeted Jascha Heifetz in Symphony Hall on March 5. The customary excellences in the best Heifetz manner rewarded the listeners, who heard the Bruch Second Concerto, the Mozart Sonata No. 8 (K.296), and the Strauss Sonata.

Dusolina Giannini gave the final

program of the current series of Boston Morning Musicales in the Hotel Statler. Miss Giannini replaced Gladys Swarthout, who was indisposed. She won the warm approval of her audience in a varied program, sung to the accompaniment of Hellmut Baerwald.

In Jordan Hall on the afternoon of March 12, Hilda Banks returned for her second piano recital in a program devoted to the old masters and some of her own works. The 16-year-old pianist confirmed the favorable impression she made here at her debut last year. In Symphony Hall, on the same afternoon, Alec Templeton was heard in one of his unique programs by an audience that completely filled all available space in the hall.

In the Tapestry Room of the Museum of Fine Arts, Arthur Fiedler conducted an orchestra of 38 members of the Boston Symphony in a Victory Concert for service men and women. The program included Prokofiev's "Classical" Symphony, Mendelssohn's "Fingal's Cave", and Beethoven's Eighth Symphony. Warm and appreciative applause rewarded the conductor and players.

Schmitz Appears at Canteen in Boston

Boston.—E. Robert Schmitz appeared at a stage door canteen in this country for the first time on Feb. 12 when, after his piano recital in Jordan Hall, he gave a program for the American Theater Wing. Mr. Schmitz played music by Chopin, Falla and Debussy.

Rochester Festival Works Listed

Programs in April To Bring Performances of Novel Music

ROCHESTER, N. Y.—New works to be given at the Eastman School of Music Festival from April 24 to 28 will include a Chamber Symphony by Joseph Wagner of Boston; Burrell Phillips's Chorus for Women's Voices with Small Orchestra; a work by William Bergsma; Gardner Read's "Night Flight"; Douglas Moore's "In Memoriam", and a new composition by George Antheil. Among the novel pieces for ballet will be adaptations of Chadwick's "Jubilee" and "Central Park" by John Alden Carpenter, the latter arranged from "Adventures in a Perambulator".

There will also be performances of music previously heard, including choral works by Nathaniel Dett in honor of his memory, Howard Hanson's Fourth Symphony, Herbert Inch's "Answer to a Questionnaire", "Through the Looking Glass" by Deems Taylor and Harl McDonald's "Rumba".

Dr. Howard Hanson, director of the Eastman School, is the festival director. Participants will include the Rochester Philharmonic under Dr. Hanson; the Eastman School Senior Symphony, the Little Symphony and the Eastman School Choir, led by Dr. Paul White and Herman Genhart; the Rochester Civic Orchestra under Guy Fraser Harrison; the Gordon String Quartet, and dancers.

As usual, all the programs will be given without admission charge.

The Spring Symposium and Festival of American Composers under Dr. Hanson's direction will be held from April 17 to 20, presenting music by the following composers, all students or former students of the Eastman School: Jacob Abshalomoff, Edmond Haines, Carl Wirth, Walter Wynn York, Paul Beckhelm, Jack Beeson, Maxwell Ohley, Weldon Hart, Adele Drill, Margaret Bardell (daughter of

Charles Bardell), Helen Weiss, Peter Menneni and Solon Matthews. They will all present new material. Dr. Hanson will conduct the Rochester Symphony. The hearings will take place in Kilbourn Hall.

MARY ERTZ WILL

Washington Closes Symphony Series

Borodin's Polovtzhian Dances Given—Hofmann Plays Chopin Work

WASHINGTON, D. C.—The National Symphony, under Hans Kindler, closed its 13th season with four concerts in Constitution Hall. On the final Sunday afternoon concert, the orchestra, assisted by the chorus of the New York Avenue Presbyterian Church, under Charles D. Beachler, gave the Polovtzhian Dances from Borodin's "Prince Igor". The remainder of the program included Schubert's Seventh Symphony; Strauss's "Don Juan", and the Passacaglia and Fugue of Wallingford Riegger.

Soloist on the final Wednesday evening concert was the pianist, Josef Hofmann, who played Chopin's Second Concerto.

The thirteenth season of the National Symphony's Students' Concerts concluded on March 25 with an all-request program.

Closing the season in its entirety on the same evening was the final concert of the second year of the orchestra's "15-30" series; youth concerts planned and managed by those within the specified age limits. As soloist, the "15-30" committee presented Irina Petina, mezzo-soprano, of the Metropolitan. Miss Petina sang excerpts from "Carmen".

AUDREY WALZ

A Correction

A picture caption in MUSICAL AMERICA for Feb. 10 identified J. E. Mutch as "Manager of the Watergate Symphony Season" in Washington, D. C. The caption should have stated that Mr. Mutch is manager of the National Symphony in that city in which capac-

ity the management of the Watergate series is only one of his responsibilities.

Symphony Men Tour North Carolina

Soloists Include Stassevitch and Petri—Children's Concerts Well Attended

WINSTON-SALEM.—The North Carolina Symphony, under Benjamin Swalin, appeared in concerts recently in Winston-Salem, Raleigh and Durham, N. C. For the Winston-Salem and Raleigh concerts, the soloist was Paul Stassevitch, pianist, who played the Tchaikovsky Concerto with the orchestra. The remainder of the program included the Bach-Reger Choral, "O Man, Bewail Thy Grievous Sin"; Prokofiev's "Classical" Symphony; Liszt's "Les Preludes", and other works.

For the Durham concert the program was the same, but Egon Petri was the piano soloist in this concert.

The North Carolina Symphony is composed of players from 20 communities in the State, over half of whom are faculty members of various colleges and high schools. Of special interest are the free Children's Concerts given by the orchestra, which attract capacity audiences. Soloists under 16 are chosen for these concerts. Caroline Taylor, of Wadesboro, N. C., recently played Mozart's Concerto in A.

Guild Increases Instrument Drive

During the past year 1,000 musical instruments have been given by the Metropolitan Opera Guild to convalescent soldiers and sailors in hospital wards, to whom self-made music offers a release from suffering and nervous strain. The instruments, ranging from pianos and tubas to tonettes and kazooes, have been distributed through the American Red Cross to fill specific requests from the Army and Navy hospitals of the North Atlantic area.

Having supplied forty hospitals, and outfitted a complete ship's band, the Opera Guild has now undertaken to

sortment of the simpler instruments, such as ukuleles, harmonicas, tonettes and mandolins, are being placed in charge of the Red Cross worker on each train. Five hospital ships have also been supplied with regular band outfits.

Gottesmann Becomes U. S. Citizen

Hugo Gottesmann, conductor of the orchestra of the Ballet Russe de Monte Carlo, now touring this country, became a citizen of the United States on Feb. 10. Mr. Gottesman was formerly conductor of the Vienna Symphony.

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Native Music Given By Los Angelans

Philharmonic Concerts Feature Works from American Pens

LOS ANGELES.—February programs of the Los Angeles Philharmonic, conducted by Alfred Wallenstein, included a concert version of Carlo Menotti's opera, "The Old Maid and the Thief", on Feb. 3 and 4, Gould's "American Salute" and music from Gershwin's "Porgy and Bess." "The Old Maid and the Thief," sung by Mary Hopple, Margaret Daum, Charlotte Boerner and Lee Sweetland, was considered amusing entertainment by the Thursday night audience and

highly controversial by the Friday afternoon listeners.

The second Philharmonic pair of the month, Feb. 10 and 11, gave us the first performance in Los Angeles of Roy Harris' Third Symphony. Rudolf Serkin played the Brahms Piano Concerto No. 1. The new Philharmonic distinguished itself in Mozart's Symphony No. 40, though so far Mr. Wallenstein has made his best impression in new American works.

New "Pop" Concerts

A new series of Sunday night "Pop" concerts has been started by the Philharmonic, five in the University of California's Royce Hall on Westwood Campus, and five in Pasadena's Civic Auditorium. These are broadcast on the Standard Symphony Hour.

On Feb. 6 and 20, the University concerts presented the orchestra with Jerome Hines, young Southern California bass, and Vivian Della Chiesa, as soloists. ISABEL M. JONES

New Chamber Music Given on Coast

Los Angeles Audiences Hear Novelties — Guests Are Welcomed

LOS ANGELES.—A highlight of the current season was the first performance of Charles Wakefield Cadman's dramatic tone poem for cello and piano, "Carlotta and Maximilian", at one of the "Evenings on the Roof" in Los Angeles, which began the chamber music season on Jan. 24 in the concert hall of Warner Brothers radio station KFWB. The work is characterized by a use of dissonance and an impressionism quite unusual for this American melodist, and it marks an important development in his style. Lou Harrison's six Piano Sonatas, very brief and amusing in their rhythms, also had a first performance. Eudice Shapiro, Alfred Lustgarten, Virginia Majewski and Victor Gottlieb played the Schubert Quartets and Brahms's Quartet No. 3. Volya Cosack has begun a series of Mozart piano sonata performances.

New Trio Heard

Maxine Furman, Louis Pressman and Joseph di Tullio have formed an excellent instrumental trio heard on these programs. Harold Shapero's Sonata for violin and piano was a novelty on Feb. 14. Eula Beal, Abraham Weiss and Ingolf Dahl were heard earlier in music by Brahms. Richard Buhlig resumed his Beethoven sonata series on Feb. 21.

Horace Britt brought his string trio to the Pasadena Playhouse recently for a Coleman concert success.

A four-day festival of 18th century music was held at the University of Southern California, beginning Feb. 11. Participants were Alice Ehlers, Anto Maaskoff, Stephen Deak and Lisa Minghetti in music for harpsichord and strings.

Two performances of Handel's "Julius Caesar" conducted by Ernst Gebert were well presented with Lee Sweetland and graduate students of the School of Music.

Redlands University's faculty recital on Feb. 1 was given by Rowland Leach, violinist, and Paul Pisk, pian-

Wecker to Manage Hollywood Bowl

Former Symphony Conductor and Music Project Head Plans Wider Use of Center

LOS ANGELES.—The Hollywood Bowl Association announces the appointment of Karl Wecker as manager



Karl Wecker

of the noted outdoor center of music and art for Los Angeles County. Mr. Wecker, who is well known in varied capacities in the music world as conductor, administrator and musical consultant, plans wider use of the bowl as a community enterprise and for production projects.

Mr. Wecker formerly was head of the Federal music project for Southern California and for several years previously held a similar position for the State of Michigan. He reorganized the Grand Rapids Symphony in 1929 and conducted it for more than ten years. He holds bachelor's and master's degree, as well as an honorary doctorate, from the Cincinnati Conservatory of Music.

ist, with the Charles Ives Sonata No. 4 as its highlight.

A program by Richard Crooks and William Primrose was given in the Philharmonic Auditorium in this city on Feb. 8 and in Pasadena's Civic Auditorium on Feb. 4. Both artists presented music by Elinor Remick Warren, the Los Angeles composer. Harry Kaufman was at the piano.

Hugh Porter made a deep impression in an organ recital in St. Paul's Cathedral on Feb. 7, sponsored by the Los Angeles Chapter of the American Guild of Organists.

Jascha Heifetz played here on Feb. 15 to a packed house, with hundreds of service men on the stage. Emanuel Bay, who lives in Los Angeles, was his accompanist.

Roland Hayes sang on Feb. 17 under the auspices of the Los Angeles Urban League. ISABEL M. JONES

National Opera Will Tour Coast

Popular Repertoire Will Be Offered—Well Known Artists Engaged for Series

The National Grand Opera Company, recently incorporated, will launch an opera season on the Pacific Coast on July 17 in the Philharmonic Auditorium in Los Angeles. The company will play in Los Angeles, Long Beach, and Pasadena. The repertoire will include "Aida", "Carmen", "Trovatore", "Boheme", "Pagliacci" and "Cavalleria Rusticana", "Barber of Seville", "Rigoletto", "Tosca", "Lucia di Lammermoor", "Faust" and "Traviata". Among the artists signed to appear are Alexander Sved, Winifred Heidt, Nicola Moscona, Franco Perulli, Louis D'Angelo, John De Surra and Frances Marion. Angelo Cana-

ruzzo will conduct with Giacomo Spadoni as assistant.

Giorgio D'Andria, who has taken the company through seasons in Havana, Puerto Rico, and Newark, remains the impresario in complete charge of the venture.

Musicians and Dancers Give Denver Recitals

DENVER.—The Oberfelder-Slack artist series has presented Dorothy Maynor, Drake and Shaw, piano team, the Ballet Theatre, Argentinita, and the Dunham dancers. On the same series, the largest audience of the season heard Jascha Heifetz. To accommodate the huge attendance, there were 800 seats on the stage and three rows of chairs in the orchestra pit for his recital. Many encores were demanded. J. C. K.

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STEINWAY PIANO

Opera at the Metropolitan

(Continued from page 10)

The elder Germont was Alfredo Valentino who, though not in his best vocal condition throughout, won an ovation for his "Di Provenza" air. Mmes. Votipka and Paulee and Messrs. d'Angelo, De Paolis and Cehanovsky filled the lesser roles, Mr. Soderro conducting.

Cooper Conducts First "Parsifal"

Instead of waiting, as usual, till Holy Week, the Metropolitan gave the first of its customary "Parsifal" performances on the evening of March 8 for the benefit of the Metropolitan Opera Fund, which profited thereby to the extent of \$10,000. It is a singular state of things with these Metropolitan "Parsifals" that while the annual Good Friday matinee almost invariably has certain distinctive excellences the first evening representation is just as invariably poor. Once again this bizarre and disaffecting tradition was maintained. The performance was one of the sleepest heard here in a considerable time, which is saying not a little.

The circumstance was all the more disappointing because it marked the first appearance as a Wagnerian conductor in New York of Emil Cooper. It was to be expected after Mr. Cooper's fine "Pelléas" that "Parsifal", which has been going downhill at the Metropolitan for years, would experience at his hands something of a rebirth. Of course, such anticipations may have been excessive in view of the general shabbiness of this demodé production. One looked in vain for a trace or two of fresh inspiration and vitality. Whatever the reason, it was painfully wanting.

Rehearsals Lacking

There was ground to suspect that rehearsals had been skimmed. In any case, the performance was dull, spiritless, drab, without edge or atmosphere. Possibly Mr. Cooper did not enjoy the full opportunity to work out a balanced and convincing interpretation. Anyhow, he seemed—temporarily, at least—out of his element. His tempi were too slow or too fast, his treatment of the work deficient in rhythm, acuteness and grandeur. From the first notes of the prelude the reading almost totally lacked poignancy. Alone, the third act escaped here and there the blight of flabbiness. But it happens to be the nature of this marvelous act to depend less than the preceding ones upon essentials of performance as such. It should be interesting to observe whether the afternoon of Good Friday will have a different story to tell.

There is no need to dwell at length on the respective impersonations. Herbert Janssen, being ill, was replaced by Julius Huehn, whose Amfortas was distinctly one of the better elements of the evening. Mr. Melchior's Parsifal was Mr. Melchior's Parsifal—including the celebrated disappearing act during the Eucharistic ceremonies on Monsalvat. Mr. List, in dubious voice, meandered through the scenes of Gurnemanz and did little to disprove the ancient superstition that this venerable personage is tiresome. Mr. Olitzki's Klingsor snarled and sputtered as Klingsor is habitually made to do. After all, Wagner did call the scene in the sorcerer's



Emil Cooper

magic den "a musico-dramatic horse-radish"! But it would be interesting, for a change, to see Klingsor portrayed as a really portentous embodiment of evil. As for the admonitions of Titirel, they are really far more eloquent than Mr. Moscona's dronings far away in the vaulted background permitted the uninstructed listener to suspect.

Rose Bampton, barring parts of the "Herzeleide" narrative, is over-weighted both vocally and dramatically by the Kundry of the garden scene. And why will she—in common with countless other Kundrys—persist in that high B natural ("Dich weih ich ihm zum Geleit") when Wagner wrote here only a middle B with no alternative?

The temple choruses sang with a good deal of poor tone and bad intonation. The rout of Flower Maidens, headed by Mmes. Munsel, Carroll, Olheim, Farrell, Stellman and Browning, capered and cavorted like a jubilant ballet observing Flora's holiday. As for their singing, one could only recall Wagner's warning to Lilli Lehmann when that lady was still preparing to cultivate the first crop of floral hours: "A single shrill organ will spoil everything for me".

The audience was very large and uncommonly devout. It would be interesting to discover how many noticed that someone or other lengthened the nine bar orchestral passage between the tower and the garden episodes in the second act by repeating several measures, presumably to gain time for the scenic change.

Singer Heard as Wolfram

The principal news of the performance of "Tannhäuser" on the evening of March 10 was the first appearance here of Martial Singher in the role of Wolfram. This is not a part in which any singer can hope to make a stunning impression. Aside from his measures in the Hall of Song and, of course, the "Abendstern", Wolfram is a triste but negligible figure, and, despite his beautifully styled acting and good singing, Mr. Singher was unable to make him anything else. Such opportunities as were afforded him, however, were used to the fullest advantage and he developed one of the real and most sympathetic Wolframs to be encountered at the Metropolitan today. It may have been a little too Gallic, a little too refined for some tastes, but it was utterly artistic.

Rose Bampton was an attractive



Rose Bampton as Elisabeth

Elisabeth and she deployed her resources of big and golden tones to such good effect that one wonders why she does not appear more frequently in the Wagner repertoire. The full-throated Venus of Marjorie Lawrence was a familiar figure as was the title portrayal of Lauritz Melchior. Emanuel List was the Landgraf and John Garris the Walther. Paul Breisach conducted.

"Falstaff", March 11

The season's third "Falstaff" was given at the Saturday matinee on March 11, the occasion being notable on account of the first appearance here of Leonard Warren in the title-role. The remainder of the cast was the same as at the previous performance and included John Brownlee, Charles Kullman, John Dudley, George Rasely, John Gurney, Eleanor Steber, Frances Greer, Margaret Harshaw, Lucille Browning and Ludwig Burgstaller. Sir Thomas Beecham conducted.

Mr. Warren gave a vocally fine performance of the role of the Fat Knight and his interpretation showed careful study of the score as he followed the music closely with his action and gestures. His monologue on Honor was extremely well done. He was well received by the audience and recalled many times. The feminine portion of the cast did their best but did not measure up to Verdi's music. The stage business was as before of the provincial stock-company brand. It is incredible that adult human beings of any age could have comported themselves in the manner of these personages.

"Rigoletto", March 11

In the season's fifth performance of Verdi's "Rigoletto" at the Metropolitan on the evening of March 11 Mona Paulee replaced Helen Olheim as Giovanna.

Francesco Valentino sang the title role, and Armand Tokatyan that of the Duke. Patrice Munsel again was Gilda. The remainder of the cast remained the same as in previous performances. Cesare Soderro conducted again.

"Pelléas et Mélisande", March 13

The season's third performance of "Pelléas et Mélisande" was heard by a capacity audience on the evening of March 13. The cast was the same as at previous presentations excepting that John Brownlee sang Golaud in place of Lawrence Tibbett. Bidu Sayao was again Mélisande and Martial Singher, Pelléas. The remainder of the cast included Margaret Harshaw and Lillian Raymond, and Alexander Kipnis and Louis D'Angelo. Emil Cooper conducted.

"Tosca", March 15

The season's third "Tosca" served to bring Stella Roman for their first time this year, to the title role of the

Puccini work on the evening of March 15. Her companions were Raoul Jobin as Cavaradossi; Alexander Sved as Scarpia and Lorenzo Alvary, Gerhard Pechner, Alessio De Paolis, George Cehanovsky, John Baker and John Sullivan in the lesser roles. Cesare Soderro conducted.

Mme. Roman was successful with her audience in spite of a distressing tendency to make huge crescendos on every phrase. She was also not entirely happy in fitting her action to the music and she permitted herself high-heeled slippers with Empire costumes! Her "Vissi d'Arte" brought her tremendous applause. Vocally, the honors go to Mr. Sved for a well-sung Scarpia if not an especially subtle one. Mr. Pechner did a very good job as the Sacristan, making the role a telling one without the objectionable exaggerations to which it has recently been subjected.

Philadelphia Opera Gives "Bat" in Chicago

CHICAGO—The Philadelphia Opera Company gave Strauss's "Die Fledermaus" in English at the Civic Opera House recently in the History and Enjoyment of Music Series. Sylvan Levin conducted. The stage director was Robert Ross. Principal roles were sung by Joseph Laderoute, Helena Bliss, Jayne Cozzens, Robert Stuart, Seymour Penzer, Betty Baker, Michael French, John De Surra, and Val Patachi.



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ORCHESTRA CONCERTS

(Continued from page 12)

reason for this is that Mr. Barber's thematic material is not sufficiently expressive to carry the emotional load of his music. Despite his ingenious devices and command of rhetoric, this music never sprouted wings, and the passacaglia of the finale had the effect of leaden reiteration instead of a free evolution. Mr. Walter and the orchestra played the symphony superbly, and the composer was recalled many times to the platform.

An analytical description of the performance of Brahms's Second Concerto by Mr. Serkin and the orchestra under Mr. Walter would make an excellent brochure on How to Play Brahms. Mr. Serkin's playing was always spacious, eloquent, full of breath. Rhythmically impeccable, it never became metronomic, and its tonal range never transgressed the natural limits of the instrument. Throughout the first two movements he played heroically, but with a heroism of conception, not a brutal drubbing of the keyboard. His phrasing in the andante was exquisitely poised and his tone blended with the timbres of the orchestral instruments which Brahms so beautifully weaves around the piano part, and the finale was indescribably vital without tension.

The Schumann Symphony was done with tenderness, but it lacked the fiery eloquence inherent in many of its pages. S.

The program was repeated on March 12 with the Prelude to the third act of "Lohengrin" replacing the Schumann symphony. Mr. Walter gave the Wagner excerpt a stirring and well proportioned performance. Mr. Barber was brought to the stage several times to acknowledge the applause after his number. H.

National Orchestral Association Gives Schubert Mass

The concert of the National Orchestral Association, under Leon Barzin, at Carnegie Hall the evening of March 13, was devoted to a performance of Schubert's mass in G and a

series of operatic arias, delivered by former members of the Association's Opera Group.

By much the most interesting feature of the occasion was the Schubert mass. To be sure, there is no question here of a masterpiece, any more than in the case of the other lyrical masses of Schubert's youth. But the one in G, written when he was only 18, is a winsome, delicately conceived work, modest in its demands and proportions and sensitive in its feeling. The best pages are found in the Credo. The Gloria shows the impress of Beethoven, the tender "Agnus Dei" of Mozart. Naturally, this unpretentious mass does not compare with the latter one which Schubert for some reason called "Missa Solemnis", let alone with the great one in E Flat, composed in the last year of his life. It was to the mass in G that Schubert's brother, Ferdinand, was moved to add trumpets and kettledrums and in this inflated version the work used to be given for years in the church at Klosterneuburg, near Vienna. In Prague, too, long after Schubert's death, a certain conductor, Robert Führer, gained a kind of perverted immortality by publishing the mass as his own composition.

The work was sung with admirable smoothness and finish by the members of the Desoff Choirs and their director, Paul Boepple, deserves unstinted credit for the care with which the performance had been prepared. The soloists, too, and notably the soprano, Jean Carlton, discharged their brief tasks in conscientious style. Under Mr. Barzin the orchestra played excellently.

The operatic numbers which made up the second half of the evening were the "Ritorna Vincitor, from 'Aida', well sung by Gertrude Ribla; the Narrative and Farewell to the Swan, from "Lohengrin", given by William S. Hess; the "O Don Fatale" from Verdi's "Don Carlos", sung by Ellen Repp, and the "Catalogue Air" from "Don Giovanni" and "Il lacerato Spirito", from "Simone Boccanegra",



Samuel Barber



William Schuman



Rudolf Serkin



Sir Thomas Beecham

done by Leon Lishner. The four singers concluded the regular program with the "Rigoletto" quartet. Each of them added a number of encores to the regular list. P.

Koussevitzky Introduces New Symphony by Samuel Barber

Boston Symphony, Serge Koussevitzky conducting. Carnegie Hall, March 9, evening:

"Eine Kleine Nachtmusik".....Mozart
Second Symphony, Op. 19.....Barber
(First time in New York)
Third Symphony.....Brahms
Excerpts from "The Damnation of Faust".....Berlioz

With no feeble attempt at witticism intended, the three "B's" on this program—Barber, Brahms and Berlioz—made a quite pleasant trio. We shall not discuss the thrice familiar works of the latter two brethren and the equally familiar interpretations of them to be had from Dr. Koussevitzky and his men. We might also forego gratuitous comment on the perennially fresh Mozart suite except that the almost incredible precision of the Bostonian strings in this music, the infinite delicacy of their touch, the span and flexibility of their dynamics demand a word of highest praise—perfect of their kind.

Barber's new symphony, which is dedicated to the Army Air Forces, is not a noisy, tumultuous, heroic thing as the source of its inspiration might suggest. In fact most of it, except the Presto of the third, final movement, is more serene and contemplative than anything else and seems to express the singular feeling of peace and detachment which many fliers say they experience as they hurtle calmly through the heavens. The second movement, marked Andante, is particularly expressive in this way and a rhythmic pedal-point intoned by a specially contrived electrical instrument giving the reiterated airplane radio signal heightens the realism of the sensation. There is good stuff in this new symphony from the pen of an American composer who himself wears the uniform of the Army Air Force. It seems sincerely felt and honestly set down, with little bombast and no posturing. It probably is his best work to date. R.

NBC Gives Russian List

NBC Symphony, Arturo Toscanini conducting, Studio 8-H, Radio City, March 12, afternoon:

Introduction to "Khovantchina".....Mussorgsky
Fantasy Overture, "The Tempest".....Tchaikovsky
Symphony No. 1.....Shostakovich

It is a very large feather in the cap of any contemporary composer when he can command first interest, not only topically but musically, in such company as Mussorgsky and Tchaikovsky the way Shostakovich did in this radio program. To be sure, the Mussorgsky and Tchaikovsky items are not the most impressive examples of the art of the respective composers. The Introduction to "Khovantchina", beautiful and characteristic as it is, is very short and Tchaikovsky's Shakespearean fantasy is one of the less successful precursors of the symphonic poem to come from his pen.

The First Symphony of Shostako-

vitch, however, rapidly is emerging as a modern classic, and under the powerful X-ray of a Toscanini interpretation it shows up as something not far removed from very great music. In comparison to Shostakovich's later symphonies, especially the Sixth and Seventh which have political implications, it is less rhetorical and self-conscious, therefore more sincere; it has stronger and more highly individual thematic material and it has a healthy brevity, born of simplicity and conciseness, instead of the latter day grandiloquence. The first three movements stand up best, especially the third (Lento; Largo) which has a smoky, eerie quality of great atmospheric potency. The last movement alone is suggestive of the epic style to come and is the weaker for it. R.

Beecham Conducts Chamber Orchestra

Chamber Orchestra, Sir Thomas Beecham conducting. Assisting artist, (Continued on page 24)

City Symphony Concludes Season



Leopold Stokowski Rehearses the New York City Symphony

The New York City Symphony, under Leopold Stokowski, gave the final concert of a series of four at the City Center before a large audience of more than 1700 on March 14. The concert was given at the experimental time of 5:45, after the original 5 o'clock starting hour proved to be too early for the war-workers to attend. The later time proved entirely successful as proved by the large attendance.

Paying tribute to Mr. Stokowski whose previous engagements in Mex-

ico have forced the orchestra to suspend activities until next Fall, Mayor La Guardia said: "I want the whole city to know that Mr. Stokowski has given us free his services, his time, his energy and his genius. May other musical big shots please copy!"

The final program included Shostakovich's Sixth Symphony; "Pacific Prayer", by Kai-keong Lee; "The Afternoon of a Faun" by Debussy, and Wagner's Prelude and Love Death from "Tristan and Isolde."

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Concerts in Manhattan

(Continued from page 14)

One can hear it a dozen times and in ever so aloof or analytical a mood, yet before the soprano has progressed half way through it the hearer finds himself disarmed and subdued by the almost insupportable poignancy of the emotion she is able to distill from lyrics against the greatness of which the tooth of time is powerless. And there is in Mme. Lehmann's sovereign performance not a vestige of that monotony to which more than one artist, less spiritually attuned, has been known to succumb in the effort to capture and communicate such an unrelieved succession of disconsolate moods.

Mr. Walter's accompaniments were, of course, technically expert and the last word in adjustment to the singer. If here and there they appeared in some degree hyper-restrained and even juiceless the reason must undoubtedly be sought in his anxiety to conform to the present limitations of Mme. Lehmann's voice. P.

Bach's B Minor Mass

Bach's B Minor Mass was sung at the First Presbyterian Church on March 5 under the direction of Willard Irving Nevins. The soloists were Rose Dirman, soprano, Amy Ellerman, contralto, Edward Kane, tenor, and Elwyn Carter, bass. Anna E. Shoremont provided the accompaniments.

Coolidge Quartet

The Coolidge Quartet, William Kroll and Louis Graener, violins; Jascha Veissi, viola, and Daniel Saindenberg, cello, assisted by Isabelle Vengerova, pianist, was heard in the first of a series of concerts at the Mannes Music School on the evening of March 6. The ensemble played Mozart's C Major Quartet (K. 465), Shostakovich's Quartet, Op. 49, and with Mme. Vengerova, Schumann's Piano Quintet, Op. 44, in E Flat. There was a large and highly interested audience in attendance. N.

Samuel Dushkin, Violinist

Mr. Dushkin has played better than on this occasion at Town Hall on the evening of March 6. Whether the muggy weather got into his strings or whether the artist was simply enduring the effects of an off-night, he seemed to require an unconscionable time to get his violin in tune before starting and even then had no end of difficulty with matters of intonation. His tone, too, suffered from roughness and other flaws and he only gradually gained his poise.

He opened his program with Bach's chorale-prelude "Nun komm der Heiden Heiland" but played it in lackadaisical fashion. A concerto in D, attributed to Mozart, and listed as 271i in the Köchel catalogue came next and was communicated with somewhat more spirit. It is not the familiar concerto in that key, however, but a work whose complete authenticity remains open to challenge. For a change, however, it merits an occasional hearing.

As a prophet of Stravinsky Mr. Dushkin felt himself impelled to offer something of that master and directed his choice upon six brief pieces, some of them transcriptions, including a "Rustic Dance" on Tchaikovsky themes, a Scherzo, Tango, "Circus Polka" (listed as a "first time") and a "Russian Dance". In this music the violinist was more in his element. Schumann's A Minor Sonata, a pair of Paganini Caprices (treated as duets for violin and piano by his admirable accompanist, Erich Itor Kahn) and pieces by Bizet and Wieniawski completed the evening's bill. A large gathering acclaimed the violinist. P.

Marion Manderen, Soprano (Debut)

Marion Manderen, who is soprano soloist at the Temple Emanu-El in New York, gave her first local recital in the Times Hall on the evening of March 7 before a cordial audience. Her program followed familiar paths, with an introductory group by Purcell, Bach and Handel, a Mozart aria, Lieder by Brahms, French songs by Paladilhe, Debussy and Duparc, and songs in English by Saminsky, Peterkin, Wolfe, Barber and Bantock. Miss Manderen has a voice which is rich and substantial in tone quality in the middle register and she sang with intelligence. Her handling of foreign languages showed a need for further study, but she treated both the Brahms and Debussy music with an admirable comprehension of its emotional import. Erich Itor Kahn was an excellent accompanist. B.

Todd Duncan, Baritone

Todd Duncan, baritone, star of "Porgy and Bess", gave his initial New York recital in the Town Hall on the evening of March 8, with William Allen at the piano.

In general, Mr. Duncan's singing was of a high order and especially distinguished by clarity of diction in all the languages used, Italian, German, French and English. His production is not completely even nor is his sense of dramatic values entirely what one would have it, but neither of these shortcomings seemed to be of major importance in view of so much that was excellent.

The two hackneyed Italian songs, Caldara's "Come Raggio di Sol" and Marcello's "Il mio Bel Fuoco" were creditably projected, but it was in Strauss's "Ruhe, meine Seele" in the second group that the singer made his first really deep impression. It was a fine piece of singing.

Massenet's thin "Promesse de mon Avenir" from "Le Roi de Lahore" which does not seem to have any particular reason for being sung at all, was, nevertheless, well done, and Tiersot's "Briolage" of unusual interest. Saint-Saëns's "Danse Macabre" was highly dramatic. Rachmaninoff's "O, Thou Billowy Harvest Field" was one of the high lights of the evening. Two manuscript songs, one by Cecil Cohen and the other by Thomas Kerr were well received. The program ended with the inevitable group of Spirituals. H.

Elmo Russ Officers Program of His Songs

Elmo Russ, composer, gave a recital of his own songs in the Carnegie Chamber Hall on the evening of March 9. All of the texts were in English, but they ranged widely, from contemporary lyrics to the Lord's Prayer. Mr. Russ also accompanied himself. B.

Freda Trepel, Pianist

Freda Trepel, Canadian pianist, gave a recital at the Town Hall the evening of March 10. Her program included four Scarlatti sonatas, a B Flat Sonata of Mozart and works by Alkan, Liszt, Ravel, Debussy, Rachmaninoff and Liapunoff. She disclosed a serviceable technique and musical feeling, but her playing was in the main shallow and she showed herself addicted to curious vagaries of tempo. A moderate audience received her cordially. Y.

Joseph Rogatchewsky, Tenor, and Emma Boynet, Pianist

A joint recital of French and Russian music was given at the Town Hall on the evening of March 11 by Joseph Rogatchewsky, tenor, and Emma Boynet, pianist, before an audience



Portia White



Todd Duncan

of good size and much warmth. The tenor began with the famous extract from Méhul's "Joseph", "Vainement Pharaon", and closed his first group with the "Aubade" from Lalo's "Le Roi d'Ys", devoting the rest of his first group to three fine Duparc songs, "Lamento", "Le Manoir de Rosamonde" and "Soupir". The tenor's Russian offerings later in the evening included songs by Pregel, Rimsky-Korsakoff, Lourié, Tchaikovsky, Musorgsky and a number of folksongs.

Mr. Rogatchewsky has had a long and distinguished career abroad and the writer of these lines recalls with pleasure a superb Orfeo, in Gluck's opera, which the tenor sang in Paris at the Opéra Comique about 18 years ago. He is still an artist of uncommon eloquence and finish though time has made the inevitable inroads on his voice and a good deal of his singing was immoderately vigorous and "open". His delivery of the closing phrases of Lalo's charming "Aubade", however, was something of an object lesson in fine-spun pianissimo.

Mme. Boynet presented a variety of works by Fauré, Debussy, Chabrier, Isidor Philippe, Ravel, Scriabine, Rachmaninoff and Liapunoff. This artist ranks high among the foremost living French pianists, not only by her technical accomplishments but with re-

(Continued on page 23)

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New York Concerts

(Continued from page 22)

spect to her unfailing taste and musical penetration. Her performance of Fauré's Sixth Nocturne and Debussy's "Ondine" and "Masques" would by themselves have made her contributions to the evening memorable. P.

Samuel Mayes, Cellist (Debut)

Samuel Mayes, 'cellist, made his New York recital debut in Town Hall on the evening of March 12 in a diversified program. One of the finest achievements of the recital was his performance of Stravinsky's "Suite Italienne", based upon themes of Pergolesi. The wit, the color and the virtuosic élan of this music were delightfully expressed by the young artist. Mr. Mayes, who is solo cellist of the Philadelphia Orchestra, has a brilliant technical equipment.

Also on the program were a Frescobaldi Toccata arranged by Cassado, Weber's Sonata in A, arranged by Piatigorsky, Francoeur's Sonata in E, Bach's Suite for cello alone in C, No. 3, and shorter works by Russian composers. In all of this music a high standard of technical detail and fine taste were evidenced. In the Bach Suite, Mr. Mayes tended to skim the surface in his interpretation, but this is music which must be lived with for a lifetime, to come into its own in the mind and heart of the artist. The able accompanist of the recital was Vincent Persichetti. Mr. Mayes was recalled several times by an enthusiastic audience. S.

Portia White, Contralto

Portia White, Negro contralto, made an auspicious debut in the Town Hall on the evening of March 13. Miss White displayed an authentic contralto voice under excellent control. Her singing was good save for a tendency towards over-use of portamento. It cannot be said, either, that the young singer has as yet the ability to plumb the emotional depths of what she sings. However, here is a test case of Lamperti's dictum that "style is method and method is style" so, with an excellent method, the style may be expected to arrive with further experience.

A definite ability for florid singing was evident in Miss White's performance of the hackneyed aria from Purcell's "The Indian Queen" also in the soprano aria, "Charmant Papillon" from Campra's ballet, "Les Fêtes Venitiennes". Empoli's aria from "Don Carlos" gave opportunity for the exhibition of some excellent low tones. Miss White is already an interesting



Simon Barere



Samuel Dushkin

singer. She may develop into even more than that. The accompaniments were played by Arpad Sandor. H.

Emily Franz, Violinist

Emily Franz, who has played in this city before, gave a violin recital at the Town Hall on the afternoon of March 12. Her program included such considerable matters as Veracini's E Minor Sonata, Dvorak's A Minor Concerto, the "Thun" Sonata of Brahms, Chausson's "Poème" and Sarasate's "Zapateado". Her playing was for the greater part colorless and her intonation often faulty. Rudolph Gruen accompanied. Y.

Pessl, Knowles and Giles Give Concert

The Central Presbyterian Church presented the first of a series of three Evenings of Music on March 13. The soloists were Yella Pessl, harpsichordist; Lilian Knowles, contralto; and Hugh Giles, organist, who gave a program of music ranging from Buxtehude and Monteverdi to Bach and Handel. Obeying the request on the program that "there be no applause" the audience seemed rather restive with a desire to give some sort of recognition to the artists. K.

Coolidge Quartet Continues Series

The Coolidge Quartet gave the second of the series of chamber music recitals which it is presenting at the Mannes Music School on the evening of March 13 before an enthusiastic audience. The program consisted of an early work by Beethoven, the Quartet No. 4, Op. 18, Quincy Porter's Seventh Quartet and Brahms's Quartet in C Minor, Op. 51, No. 1. The performances were characterized by finish, liveliness and an admirable interpretative unity. B.

Vladimir Horowitz, Pianist

Carnegie Hall, March 14, evening:

Four Sonatas: in B Minor (Longo No. 33); in D (L. No. 417); in E (L. No. 23); in G (L. No. 209). Scarlatti Sonata No. 7, Op. 83. Prokofiev (First concert performance in New York) Four Preludes: G Sharp Minor, Op. 32; C Minor, Op. 23; E Flat, Op. 23; G Minor, Op. 23. Rachmaninoff Thirty-two Variations in C Minor. Beethoven Three Mazurkas: in E Minor, Op. 41, No. 2; in F Minor, Op. 63, No. 2; in C Sharp Minor, Op. 63, No. 3; Two Etudes, in E, Op. 10, No. 3; in F, Op. 10, No. 8. Chopin Hungarian Rhapsody No. 6. Liszt

Prokofiev's Seventh Sonata, in its first concert performance, was the musical "sensation" of this recital, but far exceeding it in musical satisfaction were the Chopin works and the Liszt Rhapsody at the close of the program. Mr. Horowitz did everything humanly possible for the new work, but neither in substance nor style can it measure up to the composer's best. It is totally lacking in the acrid wit of Prokofiev's shorter pieces, and its attempted profundity falls into bathos. After an aimless first movement and an embarrassingly sentimental andante, the composer takes refuge in a bouncing, virtuosic finale with a shiftingly-accented bass, which brings down the house. Needless to say, it was magnificently played.

The true musical alchemy of the

evening was achieved in Liszt's Sixth Rhapsody. Mr. Horowitz obviously loves this music and he plays every note of it with the spontaneity of an enthusiast and with the finish of a master performer. As voiced by his sensitive fingers, the recitative passages became really eloquent and the repeated octaves full of exciting shifts of accent and tone color. The Chopin Mazurkas were also played with exquisite finish. Mr. Horowitz lost something of the rhythmic energy of the Scarlatti music through an excess of filing and polishing. Of the Rachmaninoff Preludes the C Minor was by far the best and most naturally played. From a pianistic standpoint, the Beethoven Variations were flawlessly done, but there is much in this music that still eludes him. The audience which thronged seats, standing room and stage, demanded many encores, ending with a fabulous performance of Mr. Horowitz's "Carnen" Fantasy. S.

Concert of Irish Music

A concert of Irish music, traditional and modern, was given in the Town Hall on the evening of March 14. The program was presented by the Glee Club of the Friendly Sons of Saint Patrick, George Mead, conductor, making its first public appearance; Katherine Murphy Brown, soprano; Mae Mackie, contralto; William A. Kennedy, tenor; Everett McCooley, baritone, and a string ensemble conducted by Joseph Zatour. Arthur Bauer acted as accompanist for the glee club. The 25 numbers composing the program were by Herbert, Balfe, d'Hardelet, Chesson, Gartlan and others. Both "The Last Rose of Summer" and "The Minstrel Boy" were wrongly accredited to Tom Moore, though he was responsible only for the words of both songs, the music being traditional tunes of Ireland. There were also original compositions and arrangements by McInerney and Middleton, Stanford, Gartlan and others. H.

Simon Barere Gives Second Recital

Some of the most technically impressive and musically satisfying piano playing of the season evoked stormy applause from the audience at Simon Barere's second recital in Carnegie Hall, on the evening of March 15. Rarely do Schumann's Etudes Symphoniques sound so symphonic in scope, as they did in his superb performance; yet Mr. Barere's interpretation was sensitive and beautifully proportioned. In his playing of the Chopin E Major Scherzo and the Etudes in C Sharp Minor, Op. 25, and in F, Op. 10, brilliance was blended with poetic imagination, and the Scriabin Fourth Sonata and the Two Etudes from Opus 42 were astounding tours de force.

The recital opened with Bach's Chromatic Fantasy and Fugue and Beethoven's Sonata, Op. 90, and it closed with Rachmaninoff's Prelude in G Sharp Minor, Op. 32, and Polka, and Balakireff's "Islamey", in which Mr. Barere unleashed the whirlwind of his virtuosity. When he is in the mood, as he was at this recital, this pianist takes his place in the line of the great tradition which has descended from Liszt and Rubinstein. S.

Carmen Reuben, Mezzo-Soprano

Carmen Reuben, mezzo-soprano, who has been heard here on past occasions, gave a recital of songs in the New York Times Hall the evening of March 15. Her elaborate program ranged through old English airs, a couple of Handel arias with violin and cello accompaniments (well played by Harry Glickman and Carl Stern respectively); songs by Carpenter and Vittorio Giannini, a pair of arias from

Prokofiev's "Alexander Nevsky", a group of Yugoslav folksongs and three "Songs of the Hebrides". Mme. Reuben's work had certain praiseworthy features, not the least of which was the excellence of her diction. Frank Chatterton was her accompanist. Y.

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Obituary

Paul H. Schiff

Paul H. Schiff, agent for musical artists, died on March 14, in New York, after a brief illness. Mr. Schiff was born in Aachen, Germany, in 1888, and took his doctor's degree in Chemistry at the University of Munich. He started a concert bureau in the Ba-



Paul H. Schiff

varian capital soon after his graduation and managed many prominent artists. In 1930, he became associated with the Wolf & Sachs concert bureau in Berlin at the same time maintaining his own business.

In 1933, Mr. Schiff left Germany and went to Paris where, with Fritz Horwitz and the late Erich Semon he formed another musical bureau, the Organisation Artistique Internationale. After the fall of France, Mr. Schiff came to the United States, and in 1941 again started in business. He was also managing director of the Inter-American Arts, Inc., an organization for the exchange of artists between the Americas.

His wife, Helene Zimmermann Schiff, a concert pianist, died in 1942.

Aroldo Lindi

SAN FRANCISCO.—Aroldo Lindi, tenor of Fortune Gallo's San Carlo Opera Company, died here on the evening of March 8, while singing the role of Canio in "Pagliacci". Mr. Lindi had just completed the arioso, "Ridi, Pagliaccio!" when he collapsed on the stage. He was carried to the wings by members of the chorus while the orchestra continued the postlude of the aria. Mr. Lindi died a few moments later. He had been in poor health for some time and his regular schedule of performances had been lightened in consequence. He had spent the month of January in a hospital in Vancouver.

Mr. Lindi, whose real name was Gustav Lindau, was born in Sweden in 1889. It was while he was a member of La Scala opera in Milan in 1931 that he was forced to leave by the Fascist ruling against foreigners in Italian theaters. He became a member of the Chicago Opera shortly after and in 1934 joined the San Carlo organization. He is survived by his wife and a son in the American Air Force.

Carlo Peroni

Carlo Peroni, until two seasons ago for 20 years conductor with Fortune Gallo's San Carlo Opera Company, died in hospital in New York on March 12, after an illness of a month. He was 55 years old. A native of



Carlo Peroni

Rome, Italy, Mr. Peroni was educated at the Conservatorio Santa Cecilia in that city, and began his musical career as a player of the trombone in the orchestra of the Costanzi Theatre. At 17, he had already started to conduct.

Coming to the United States about 30 years ago, he served in the navy during the World War I, conducting naval bands and assembling band units. He had conducted throughout the country with the Gallo Opera also with the Scotti Opera Company and with Geraldine Farrar's abbreviated "Carmen" in which she toured after leaving the Metropolitan in 1922. During his years with the Gallo organization he usually conducted eight performances weekly. He is said to have been able to lead sixty operas entirely from memory. He was also with the Chicago Opera during the season of 1941-1942. His wife and mother survive him.

Sumner Salter

Sumner Salter, organist and composer, director of music at Williams College from 1905 to 1923, and one of the founders of the American Guild of Organists, died in hospital in New York on March 5. He was 87 years old.

Mr. Salter was born in Burlington, Iowa, June 24, 1856. He was graduated from Amherst in 1877, but had already done musical study under Thayer in organ, piano with J. C. D. Parker, singing with Osgood and theory under J. K. Paine. While still a student, he played organ in Boston, Lynn and Roxbury, taught at the Petersilea Academy and conducted the Arion Club of Boston. During the Summers of 1878 and 1879, he was assistant to Sherwood at Lyons and at Canandaigua, N. Y. He taught at Oberlin, was organist in Cleveland, Syracuse and Atlanta, conducting the Musical Association in the last-named city. Beginning in 1889, he was for 11 years organist of the First Presbyterian Church, New York, and later at the West End Collegiate Church. He held positions at Cornell and the Ithaca Conservatory.

Mr. Salter was one of the founders of the Manuscript Society in New York in 1892, and acted as organist at the Buffalo, San Francisco and St. Louis Expositions.

His wife, Mary Turner Salter, whom he married in 1881, was a composer of note as well as an oratorio singer. She died in 1938. Two sons and a daughter survive.

Mrs. John Philip Sousa

Mrs. John Philip Sousa, widow of the "March King", died at her home in New York on March 11, following an illness of a few days. The daughter of Henry Bellis, a Philadelphia art dealer, Mrs. Sousa's maiden name

Orchestra Concerts

(Continued from page 21)

Betty Humby-Beecham, pianist. Town Hall, March 15, evening:

Divertimento in D.....Mozart
Concerto in A for Piano and Orchestra
Handel-Beecham
(Soloist, Betty Humby-Beecham)
Symphony No. 1.....Richard Arnell
(First Concert Performance)
String Serenade in E Minor.....Elgar
"La Scala di Seta" Overture.....Rossini

The unnamed orchestra conducted by Sir Thomas Beecham at this 14th event of the Town Hall Endowment Series was the kind technically denominated "scratch". It contained several familiar faces (the concertmaster was Roman Totenberg) but its playing indicated that its various members had been associated only a very short time. Without a pilot like Sir Thomas the ensemble might not have survived the ordeal even as successfully as it did. The British conductor in his most choreographic mood was a feast for the eye and from time to time launched his commands very audibly.

Frankly, the Mozart Divertimento calls for more polished playing than it obtained on this occasion. But it served chiefly as a curtain raiser to the principal feature of the evening, which was the concerto attributed to Handel. Actually, the work is a kind of *pasticcio*, put together in rather clever fashion by Sir Thomas out of various odds and ends from certain unfamiliar Handelian works. These bits are, naturally, delightful in themselves and the conductor has done with his attractive materials an adroit piece of carpentry. The work is neither a virtuoso affair in the romantic and

was Jane Van M. Bellis. She is said to have been ambitious as a singer and it was while taking part in an amateur performance of a Gilbert and Sullivan opera in 1878, that she met her husband who was musical director of the company. They were married on New Year's Day, 1879. Mrs. Sousa is survived by two daughters, her only son, John Philip, Jr., having died in 1937, five years after his father.

Mary S. Franklin

PHILADELPHIA.—Mrs. Mary S. Franklin, mother of the late Calvin W. Franklin, former vice-president of the Columbia Concerts Corporation, died suddenly here on March 2. Her only surviving relative is her daughter-in-law, the well-known contralto, Kathryn Meisle, who married Mr. Franklin in 1918. Calvin Franklin, who died here in 1941, was a native of Pennsylvania. After attending the University of Pennsylvania, he was connected with the concert bureau of M. H. Hanson, and was later the president of the Wolfsohn Musical Bureau, the oldest organization of its kind in the United States.

Archer Leslie Hood

Archer Leslie Hood, violinist and conductor, and former president of the International Festival Music League, Inc., died at his home in New York on March 21, at the age of 75. Dr. Hood was born in South Hanson, Mass., and began his musical studies at the age of 15, with the late Carl Zerrahn in Boston and later studied at both the Boston and the New England Conservatories. For a time he was drillmaster for Zerrahn, and also a member of the Myron W. Whitney Quartet. In New York, he conducted the New York Symphony Chorus and the Manhattan Symphony Orchestra. He published a number of compositions in various forms.

modern sense of a concerto, neither is it a concerto grosso in the baroque manner. The piano part is pleasant but inconspicuous and Lady Beecham played it dexterously and with taste.

Richard Arnell, whose symphony had its first concert performance, is an English composer associated in some capacity with the British Broadcasting Company. It would be a pleasure to signalize the emergence of a new score of importance, but the sorry truth is that few things so ugly, garulous and hopelessly sterile have been brought to the attention of concertgoers this season. P.

Chicago

(Continued from page 11)

sity of Chicago Composers' Seminar at Mandel Hall on March 3, playing works by Beethoven, Schumann, Tchaikovsky, Martinu, and shorter works by Prokofieff, Weber and Chopin.

Edith Mason (Mrs. William Ragland) gave an interesting talk at the Cameo Salon on "Reminiscences of a Prima Donna". Doris Briggs, harpist, played numbers by Bach, Marcel Tournier, Salzedo and Schuecker. Mariene Dorn, soprano, and J. Edward Martin, baritone, also appeared.

The Universal Opera presented Verdi's "La Traviata" at the 8th Street Theatre March 12. Leading roles were sung by Eleanor Lutton, Robert MacDonald and Algerd Brazzia. Giovanni Berrefato conducted a small orchestra composed of members of the Chicago Opera orchestra.

Beatrice Eppinelle won first place in the final audition to select a pianist for an appearance in next season's Musical Arts Piano series of the Adult Education Council.

Hattie Belle Ladd

BOSTON.—Hattie Belle Ladd, in private life Mrs. George H. Crowninshield, an opera singer of another generation, died on March 14, at her home in Dorchester. She began her stage career with The Bostonians, in the 'nineties, and was later a member of Henry W. Savage's Castle Square Opera Company. Her husband sang in the same organization under the name of George Shields. She later was a member of the San Francisco Opera Company. Since her retirement, Mrs. Crowninshield had been identified with several amateur organizations.

James Colquitt Tyson

James Colquitt Tyson, choral conductor, organist and orchestra, died in hospital on March 21. He was 56 years old. Mr. Tyson was born on the Isle of Man and came to America in 1908. He had held positions with the Philadelphia Orchestra, the Roxy Theatre and was for 14 years organist of St. Ann's Episcopal Church, Brooklyn. His wife, formerly Anne Roberts of Seattle, survives.

Otto G. Altenburg

ELIZABETH, N. J.—Otto G. Altenburg, a founder and former president of the Elizabeth Philharmonic Society as well as head of the piano company here bearing his name, died on March 12, following a long illness. He was 58 years old. A native of New York, he was chairman of the Elizabeth Housing Authority and deeply interested in civic affairs.

Helen L. T. Beebe

Helen L. T. Beebe, who with her sister, Carolyn Beebe, pianist, founded the New York Chamber Music Society in 1914, died at her home on March 14, following a long illness. The society gave more than 200 concerts first in Aeolian Hall and later in other auditoriums. She was a native of Westfield, N. J.

Constance Hope Joins RCA-Victor

Artist Relations of Red Seal Records to Be Under Her Direction

The appointment of Constance Hope as director of Artist Relations for Red Seal records was announced on March 20 by James W. Murray, general manager of RCA Victor Record Activities. Miss Hope, who has been active in



Constance Hope

the publicity and artist relations fields since 1931, will assume her new duties April 1. Mr. Murray declared that Miss Hope's broad experience will contribute to the company's program of expanding the scope of recorded classical music.

The daughter of a musician, Miss Hope has handled publicity and public relations for numerous musical organizations, including the Metropolitan Opera, and for many artists prominent in the concert and operatic fields. In 1941 Bobbs-Merrill published "Publicity Is Broccoli" in which she humorously recounted her experiences in the publicity field. Miss Hope will make her headquarters at RCA Victor's new artists' reception center in Room 1444, RCA Building.

Draper to Tour South America Beginning in May

The South American Division of Columbia Concerts, Inc., has arranged with the South American impresario,

Ernesto de Quesada, for a tour of Paul Draper, dancer, during 1944. He will appear in Argentina, Uruguay, Brazil, Chile, Peru, Ecuador, Venezuela, Colombia, Panama, Bolivia, Costa Rica, San Salvador, Honduras, Nicaragua, Guatemala and Mexico, starting in May.

St. Louis Audience Welcomes Kreisler

Violinist Returns After Long Absence—Choir and Rowland Are Heard

ST. LOUIS.—After an absence of several years, Fritz Kreisler gave a recital at the Municipal Opera House on Feb. 22 under the direction of Entertainment Enterprises, Inc. The capacity audience was rewarded with the individuality of expression and interpretation which only he can project. The program contained the "Kreutzer" Sonata by Beethoven; the Concerto No. 2 in B Minor by Paganini; the "Poème" by Chausson; the Viennese Rhapsodic Fantasia by Mr. Kreisler; and the Tango Espagnol by Arbos. Mr. Kreisler concluded the recital with a group of familiar encores. Carl Lamson accompanied at the piano.

The Webster Groves Interracial Group presented Jennie Rowland, contralto, at Eden Seminary Chapel on Feb. 20. The St. Louis A Capella Choir, under William B. Heyne gave its fifteenth annual concert at the Kiel Opera House Feb. 25 before a capacity audience. The program reflected painstaking preparation which was rewarded by its cordial reception.

Nine O'Clock Opera Appears

The Nine O'Clock Opera Company in its streamlined version of Nicolai's "Merry Wives of Windsor" was heard Feb. 25 in Howard Hall as a part of the Principia Lecture and Concert Course. These young singers welded a curtailed score into a completely satisfactory production. They repeated the performance for the upper school at Elsa, Ill., on the following evening. H. W. C.

Curtis Quartet Dissolved

The Curtis Quartet was broken up when the draft recently claimed Jascha Brodsky, first violinist of the group. The other three members of the organization were rejected on the same day at their pre-induction physicals. The men, who had been together since student days at the Curtis Institute, decided to disband because of the difficulty in finding a musician capable of replacing Mr. Brodsky.

Meet the Composer—Roy Harris

(Continued from page 7)

whereas real modern classicism is just the reverse—a simplification of melodic, harmonic and formal ideas". The academy, he thinks, accepts the neo-classic music "because it has heard it all before".

For his own part, Harris asserts that he is trying, first of all, to write music which is serviceable to current mediums of expression, whether they be a high school chorus, a symphony orchestra or a military band. Second, he is seeking to capture "the emotional characteristics and qualities of America in this period of its people". It is a mistake, he thinks, to assume that America has one co-ordinated culture. Our culture is a regional thing, differing widely in different parts of the country and, says the

composer, "what I am trying to say in music is related principally to the region of the West where I was born and where I understand life best".

Any national culture, he believes, must be representative of each region. No one artist can hope to encompass all the regions; there would have to be at least a dozen. By the same token, he believes that there is no American School of composition, properly so-called. The building of an American literature is a long range proposition which will not be accomplished over night and certainly will not be had through "blowing up by advertising agencies".

Modern music was given a "black eye" during the '20s and early '30s, in his estimation, by the de-

Music on the Air

By JEAN EMERY

More Popularity Winners

Still another popularity poll has been held recently, this time the 13th annual poll of radio editors conducted by *Billboard*. Favorite concert singer was Gladys Swarthout; favorite symphonic orchestra was the New York Philharmonic-Symphony, both CBS, and both winners of previous polls. James Melton won second place in the favorite singer category, and the NBC Symphony won second place for orchestras. Toscanini's special NBC Symphony concert on the surrender of Italy tied with several news shows as the outstanding broadcast of 1943. . . . On Jan. 4, 1936, when NBC's "Carnation Contented Hour" celebrated its fourth anniversary in Illinois, Josephine Antoine, its present star, was making her debut in the Metropolitan Opera's first network broadcast, thereby achieving the distinction of being one of the first singers to be heard over the radio from the stage of the Met. . . . Toscanini and the NBC Symphony will again do their bit in helping to sell war bonds when they give a concert in Carnegie Hall on the evening of April 18. Seats for the concert which, unfortunately, will not be broadcast, range in price from \$25 to \$25,000 in war bonds. Mr. Toscanini and his musicians, who are donating their services to the occasion will play three symphonies; Brahms's First, Tchaikovsky's Sixth and Beethoven's Fifth. . . . On April 2, in its regular broadcast, Mr. Toscanini and the orchestra will give a first performance of "Four Churches" by the Brazilian composer Francisco Mignone.

Along Radio Row

Morton Gould, composer and conductor of the CBS "Carnival" has just learned that his "American Salute" is one of the most widely played pieces in the country. It is based on "When Johnny Comes March Home" and heads programs by Army, Navy and high school bands. . . . The YMCA, incidentally, has commissioned Gould to write a symphony in honor of its centennial, to be dedicated "To the youth of the world." . . . Frank Miller, for five years first cellist of the NBC Symphony, has resigned his post to join the Navy. His last appearance with the NBC was on March 5, which was also his birthday. His successor for the remainder of the season will be Benar Heifetz (no relation to the violinist). . . . WQXR, whose scope is unfortunately limited to New York and its immediate vicinity begins a series of piano recitals by Sidney Foster on April 1, 5:30 to 6:00 p.m. Chopin's B Minor Sonata will comprise the first program.

Of Things to Come

Great Moments in Music (CBS, 10:00 p. m.) lists "A Romantic Incident in the Life of Mozart" for its March 29th program, with Tennyson, Weede and Kullman as soloists. . . . CBS's Invitation to Music (Wednesdays, 11:30 p. m.) will have as guest on March 29 the Metropolitan baritone, Martial Singher, and on April 5 Brahms's "Requiem" will be presented. The soloists are to be Elisabeth Schumann and Robert Nicholson, with the Columbia Concert Orchestra and Chorus under Bernard Herrmann. For the "Requiem" the program has been scheduled to run 45 minutes over its usual half hour. . . . April 9 brings an outstanding program by the NBC Symphony under Arturo Toscanini, with Jascha Heifetz soloist in the Mendelssohn Concerto. The program opens with the Prelude and "Good Friday Spell" from Wagner's "Parsifal" (NBC, 5:00 p. m.). This is Mr. Heifetz's first appearance with the NBC Symphony and closes the regular winter season of concerts. The summer season opens the following week, with Frank Black conducting. . . . Invitation to Music on April 12 features the Brahms Double Concerto played by Oscar Shumsky, violinist, and Bernard Greenhouse, cellist, both Musicians First Class, U. S. N. . . . From the stage of the Metropolitan Opera House "The Magic Flute" will be heard April 1, Bruno Walter conducting (Blue Network, 2:00 p. m.)

With the Orchestras

Soloist with the Philadelphia Orchestra on April 1 (CBS, 3:30) will be William Kincaid, flutist, who will play the "Poem" for Flute and Orchestra by Griffes. Also on the program will be "Sleepers Awake" by Bach-Ormandy, "Biblical Tryptich" by Zador and the "Fire Bird" Suite by Stravinsky. . . . On the same day the Boston Symphony (Blue Network, 8:30) has programmed Rachmaninoff's Second Symphony and the Overture to "Russian and Ludmilla". . . . The Philharmonic-Symphony broadcast on April 2 (CBS, 3:00 p. m.) gives forth the long-awaited Shostakovich Eighth Symphony. . . . The same orchestra, on April 9, will offer the first part of Bach's "St. Matthew" Passion with soloists Nadine Conner, Jean Watson, William Hain, Mack Harrell, Herbert Janssen and Lorenzo Alvary. Kirkpatrick, Nies-Berger, Scholz and Corigliano are the instrumental soloists. . . . A last minute change in the NBC Symphony's schedule brings the Levant-Toscanini performance of Gershwin's Concerto in F to the program of April 2. This had originally been announced for March 26.

velopment of the idea that modern meant dissonant and that the composer could take any worn-out melody or form, deck it out in a suitable number of harsh intervals and tortuous progressions and then submit it as modern music. This palpable fraud worked incalculable harm upon the cause of contemporary composition and Harris does not blame the public for the attitude of hostility and resentment widely displayed. "It is like taking an old brownstone building, camouflaging the facade dazzlingly with stainless steel and plate glass and then hanging out a sign, 'Under New Man-

agement—Come In and See Our New Apartments'."

Harris's works now number nearly 60, including six symphonies. His Sixth Symphony, just completed on commission from the Blue Network, is dedicated to the fighting men and women of America and represents what amounts to a musical setting of Lincoln's Gettysburg address. It will have its first performance on April 15, the 79th anniversary of Lincoln's death, by the Boston Symphony under Serge Koussevitzky and will be broadcast on a nation-wide network.

Milwaukee Hails Chicago Symphony

**Defauw and Lange Are
Conductors — Schnabel
Is Soloist**

MILWAUKEE—Since the beginning of 1944 Milwaukee has enjoyed four beautiful evenings with the Chicago Symphony. The first on Jan. 3, conducted by Désiré Defauw was the outstanding concert of the season up to that date. The symphony of the night was the E Minor of Dvorak, "From the New World". The Orchestra gave such a spirited performance that it brought a real ovation. Also on this program were Siegfried's "Rhine Journey" and the Death Music from "Götterdämmerung" and the "Forest Murmurs" from "Siegfried". The forest music was exquisite and the excerpts from "Götterdämmerung" beautifully played. The concert opened with the Beethoven "Coriolanus" Overture.

The next concert on Jan. 17 brought Bach, Beethoven and Brahms with Mr. Defauw again conducting. The Bach Suite No. 3 in D. Brahms's Symphony No. 3 and the Beethoven Symphony No. 1 were heard. The Jan. 31 concert brought Hans Lange as conductor. He gave a very fine reading of

Two Choral Preludes of Bach, the suite, "Through the Looking Glass", by Taylor and the Brahms Symphony No. 2.

At the next concert, the presence of the pianist Artur Schnabel and the fact that the program was all-Mozart filled the house. Mr. Schnabel was heard in the D Minor Concerto and gave a masterly performance. We have always thought of Schnabel as a Beethoven interpreter but after this concert we know that Mozart must rank with Beethoven in his affections. The orchestra's share of the program under Hans Lange was the overture to "La Clemenza di Tito" and the "Jupiter" Symphony.

ANNA R. ROBINSON

Spalding Soloist With Tri-City Men

DAVENPORT, IOWA.—The Tri-City Symphony, Oscar Anderson, conductor, had Albert Spalding, violinist, as soloist at its third concert of the season Feb. 20. Mr. Spalding offered the Bruch G Minor Concerto, creating a profound impression.

The orchestra part of the program included Arthur Benjamin's "Overture to an Italian Comedy" and Brahms's Second Symphony. Accompanied by André Benoist at the piano, Mr. Spalding offered as encores, works by Debussy, Falla and Paganini.



Albert Spalding Is Congratulated After a Concert Given for the Brattleboro, Vt., Cooperative Concert Association. Standing, Left to Right: Willard M. Sistare, Representative of the Community Concert Service of New York; Mrs. A. O. Brungardt, Co-Chairman of the Brattleboro Association; Mrs. E. A. McCullough, Secretary of the Association; André Benoist, Accompanist. Seated: Mrs. Jacob P. Estey, Vice-President and Membership Chairman of the Brattleboro Association and Mr. Spalding

BRATTLEBORO, VT.—Albert Spalding's appearance in Brattleboro recently was one of the last made by him before going overseas for the United States Government. Now that he has donned a uniform for the second time, Mr. Spalding has laid aside his violin for the duration. The Cooperative Concert Association season opened with Eleanor Steber, Metropolitan Opera soprano, and will close with a concert by Sanroma, pianist.

Dallas Enjoys Noted Recitalists

**Traubel, Stern, Trapps,
Moore and Crooks Are
Heard in Events**

DALLAS—Helen Traubel was heard before a full house of Civic Music subscribers on March 14. Miss Traubel had sung here with the Dallas Symphony Orchestra, but it was her first recital. She gave several encores. Her sympathetic accompanist was Coenraad V. Bos.

Ezio Pinza will close the Civic Music season on April 15. Eli Sanger is president of the local organization, and Willie Mae Seigel is secretary.

The last musical attraction in the Community course was Isaac Stern, violinist, who appeared here for the first time on Feb. 29. Mr. Stern pleased the large audience in a varied program. Alexander Zakin supplied the accompaniments.

Under the auspices of the Dallas Public Schools, the Trapp Family Choir gave a charming program on March 4, at McFarlin Memorial Auditorium. The Trapps made their first appearance here.

The Hockaway Institute of Music sponsored a concert by Grace Moore, of the Metropolitan Opera, at Fair Park Auditorium on March 23, before a large audience. Miss Moore proved a recitalist of charm and poise.

Richard Crooks, tenor of the Metropolitan, appeared with William Primrose, violinist, in a joint program on Jan. 27. This popular attraction was sponsored by Mrs. John F. Lyons, of Ft. Worth, whose plan of giving half-price admission to men and women in service received much praise.

The Student Symphony of Southern Methodist University, with Dr. Paul Van Katwijk, dean of the school of music conducting, drew a large crowd on Feb. 13 to McFarlin Memorial Auditorium. The program included the

"Freischuetz" Overture, Two Elegiac Melodies for Strings by Grieg and Franck's Symphony. The soloist was Jim Mathis, pianist, 12 years old, student of Dr. Van Katwijk, who played the first movement of Beethoven's Concerto No. 1. The boy received much applause.

The Apollo Boys Choir, of which Coleman Cooper is director, recently gave a fine program at McFarlin Memorial Auditorium. Adele Marcus, pianist, and Eloise Snyder, soprano, appeared in recital at Hockaday School on Feb. 24. Miss Marcus played excellently and Mrs. Snyder sang with discriminating taste. Her accompanist was Frederick Kitzinger. Sunday programs continue to draw large crowds at the Art Museum. The Tuesday evening programs given by home town talent at Scott Hall under the auspices of the Civic Federation are also well attended.

MABEL CRANFILL

Los Angeles Sees Ballet Series

LOS ANGELES.—The return of Nana Gollner, who began her ballet career in Hollywood, in Adolph Bolm's production of "The Fire Bird" was a feature of the performances given by the Ballet Theater, which began on Feb. 11. In "Romeo and Juliet" Alicia Markova had the role of Juliet.

The spectacular "Fair at Sorochinsk" was another hit. Other works in the repertoire were "Les Sylphides" and "Pillar of Fire".

I. M. J.

Kansas City Philharmonic Re-engages Kurtz

KANSAS CITY.—Efrem Kurtz, concluding his first season as conductor of the Kansas City Philharmonic, has been re-engaged for two more years.

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Musical America's Educational Department

BALANCHINE DEFINES DANCE AS VISUAL ART

Choreographers Should Create Less Story and More Movement in Works

By GEORGE BALANCHINE

As Told to Robert Sabin

TO me the art of dancing is purely visual. If a performance is not interesting to look at, regardless of the story, it is a bad performance. Creators of ballets should try to have less plot and more movement. Too often we see audiences with their noses buried in program notes, instead of looking at the stage. The characters in a ballet are not important. What counts is the movement, the scene, the physical action observed by the spectators. We do not care about the "story" in music. We are concerned with the abstract elements of the music itself, its melody, harmony, counterpoint. The dramatic elements are there, of course, but they are fused and transfigured. And they must be fused in dancing, also.

It is impossible to explain a complicated story visually. We recognize the presence of men and women on the stage, and we respond to the entrances and exits of individuals, but if the choreographer ventures much beyond these simple and basic relationships, he has to fall back upon literal costuming and program notes. How often in certain ballets of recent years have audiences been fooled. A woman appears; presently another joins her, and the spectator, confused by his libretto, thinks it is her sister. But at second glance in the program notes he discovers that it is her child by another husband. And so on throughout the evening. Whether the choreographer arouses love or hate, pity or indifference, he must do it through the movement of the dancers, and it is the effect of that movement alone which should concern him.

Ideal Ballet Audience

An ideal ballet audience would be made up of dancers, painters, sculptors and musicians. For these are the people who have trained themselves to see and hear. To their natural, animal perceptions they have added artistic consciousness. And this is what the general public must also do, if we are to have a real appreciation of ballet on a large scale. People must be taught what movement is, just as they are taught what sound is. The regular public must know music, the aural art, if it is to understand dance, the visual art. For just as a trained ear can hear many sounds together and recognize their harmonic relationships and characteristic timbres, a trained eye can see many types of movement and respond in an analogous way.

Have you ever observed that many people walking the street never look up? They are blind and deaf to the life and stir around them. It is people like this who must be educated if we are to have an intelligent dance public. They must be taught to see more, and to be able to take in several things at the same time. The choreographer, for his part, should study the natural limits of human vision. He must measure the structure of his work by the capacity of the intelligent spectator to follow. This will eliminate the three-ring-circus ballets in which neither the audience nor the people on the stage have any knowledge of what the work as a whole looks like, because there is so much detail.



George Platt Lynes

George Balanchine

As to the question of ballet in the entertainment world, its possibilities are manifold. A ballet master likes to experiment and to create new styles, and in this field he has unlimited opportunities. The dancers at his disposal sometimes decide his style. At other times he will utilize the special abilities of some famous solo dancer. But there should be no hesitation in using different styles and techniques together. A good dancer can do anything. In one production, for example, I have created a *pas de trois* with a girl on her toes and two boys tap dancing.

Today students of ballet are finding their way into many different types of work. It is very important that they should get onto a stage, when they are ready, and learn their way about professionally. What would be best for them would be large ballet companies with a wide range of production, where competition is keen and artistic standards are high. But in any case, part of a teacher's duty is to watch over his students after they have left the studio and to advise and criticize them in their stage beginnings. Before this go many years of hard work and study.

Dancing Requires Brains

Dancing, like music, is fundamentally a matter of brains as well as physical instincts and abilities. For the development of a dancer is a slow process which must take place over a period of years, and what the dancer learns depends quite as much upon his understanding as it does upon his natural equipment. Young people with vague minds don't grasp what their teachers are trying to show them and they never improve beyond a certain point. There is only one right way of solving many technical problems. Whether the student solves them or not depends upon the person. If you take two dogs and try to train them, one will learn to jump on a stand after a few trials. The other you simply cannot teach. It is a question of adaptability and natural intelligence. Some dancers develop this ability to learn relatively late, but all the good ones have it.

One must work very carefully with children. Only in exceptional cases do we accept a child of eight, and most of them begin only after

Student's Intelligence Will Determine How Far He Can Develop Ability

reaching the age of nine. In developing a dancer's body we must build special muscles, a delicate and long-range process. It is dangerous to begin with very young children, for one can easily retard the growth of muscles and harden them. A dance technique, like a piano technique, is created through training the proper muscles to respond.

Under ideal conditions, taking a child of eight or nine, one can avoid all those bad habits and faults of practice which teachers spend so much of their lives correcting. But it still depends upon the individual. An intelligent, truly ambitious young dancer, will recognize that most of his training must be done by himself. His teachers can show him how to work, but they cannot stand over him during the hundreds of hours he must practice. He must go home and absorb what he has seen. For dance technique is, like language, an accumulative thing, in which there is no end to what one can acquire. Merely memorizing so many words a day, or listing rules of grammar, will get one nowhere. And the language of movement is something which also needs use and constant exercise in different fields. A certain amount of strict practice every day is the foundation for sound development. But without a carrying over into the student's life and consciousness outside the school, the teacher's work is wasted.

To acquire a good style in pure classical dancing the student must learn the technical traditions, just as countless dancers have before him. Far from limiting him, this mastery of his body and of a fixed tradition will give him new freedom. But the basis of a fine personal style is the dancer's intelligence and self-discipline. The beauty of classic ballet depends upon an ultimate technical mastery combined with spiritual comprehension. It is this which produces the effect of romantic distance, the perfection of line and timing which distinguishes the great dancer from the mere technician.

S.S. Lillian Nordica Launched in Maine

(Continued from page 3)

the launching, and Miss Doree sang other songs from the Nordica repertoire.

The "Lillian Nordica" will probably possess the most complete musical library of any Liberty ship yet launched. The announcement that the Maine born prima donna, who was one of the greatest Wagnerian singers of her day, was to be honored by having a ship named for her brought a quick response from the Maine Federation of Music Clubs. The "New World" Symphony of Dvorak was contributed by the Kotzschmar Club; the "Symphony Pathétique" of Tchaikovsky was contributed by the Rossini Club, which also gave a "Porgy and Bess" album. An album of "Oklahoma" records was given by the Junior Rossini, and Louis H. Armstrong, president of the Maine Federation, gave a Nelson Eddy Album.

The gift to the ship from the sponsor, Mrs. Gannett, will be a phonograph and a collection of records from the list assembled by Mrs. Ada Holding Miller, National War Service chairman, of the favorites of American fighting men.

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Baldwin-Wallace Plans Bach Festival

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Programs

BEREA, O.—The twelfth annual Bach Festival of the Baldwin-Wallace Conservatory of Music will be held in Berea on April 21, 22 and 23. This year the festival will include four programs. On April 21 the "Coffee Cantata", No. 211, and the "Peasant Cantata", No. 212, will be given, with stage settings prepared by Leonard Treash in the opera workshop of the conservatory. A chamber orchestra will play the Fourth "Brandenburg" Concerto in G. George Poinar will conduct.

Richard Ellsasser will give an organ recital on the afternoon of April 22, devoted to works by Bach. The evening will bring a program of solo vocal and instrumental compositions and of choral works sung by the Baldwin-Wallace women's chorus, conducted by Cecil Munk. On April 23, the Bach Chorus and Festival Orchestra will be heard under Albert Riemenschneider in three Cantatas, No. 39, "Give the Hungry Ones Thy Bread"; No. 93, "If Thou Wilt Suffer God to Guide Thee"; and No. 4, "Christ Lay in Death's Dark Prison". Soloists will include Mary Marting, soprano, Evelyn Wilkinson, contralto, Robert Marshall, tenor, and Leonard Treash, bass.

Peabody Conservatory To Have Summer Session

BALTIMORE—The summer school of the Peabody Conservatory of Music will be in session this year for 6 weeks, from June 26 to Aug. 5, and will again be under the management of Frederick R. Huber with an enlarged faculty and a broadened curriculum. The work of the session will again be coordinated with the summer school at Johns Hopkins University and the Maryland Institute of Art, so that students may pursue supplementary studies there. There are no formal examinations of admission, except for those desiring credits. Members of the winter school faculties constitute the teaching staff. They will be supplemented by August Maelberghe, Belgian organist, who will head the organ department, and Bart Wirtz, a former faculty member of the Peabody, who will have charge of the 'cello department. Mr. Wirtz will also conduct a class in ensemble playing. There has also been added an opera class under Dr. Ernest J. M. Lert, and a "workshop" for elementary school teachers under Leah Thorpe, demonstration teacher and authority on school music programs. Instruction will be given in the playing of all orchestral instruments and in modern languages.

Song Recital Given by Katherine Graves

Katherine Graves, soprano, gave a recital of songs in Italian, German, French and English at the New York studio of Mme. Sascha E. André on March 12. The program included numbers by Scarlatti, Durante, Schubert, Brahms, Saint-Saens, Fauré, Paladilhe, Hall Johnson and Nathaniel Dett. Herbert Winkler was the accompanist.

Luening Named Associate Professor at Barnard

Otto Luening has been appointed associate professor of music on the Joline Foundation in Barnard College, effective July 1. Dean Virginia C.

Gildersleeve said that Mr. Luening will be in charge of music in Barnard College and will also conduct courses at Columbia University. He is now the head of the Music Department at Bennington College.

Courses Reorganized At University of Chicago

CHICAGO—A new music program has been instituted at the University of Chicago. Cecil Smith is executive secretary of the department of music. The academic course is entirely prescribed, without electives. Hans Lange, associate conductor of the Chicago Symphony, has become director of instrumental music. He is assisted by John Weicher, concert master of the orchestra, and Clarke Kessler, bassoonist of the same organization.

Violet Karen Martens Moves to New York

Violet Karen Martens, teacher of singing, after frequent trips between Chicago and New York for teaching purposes, has decided to make her home permanently in the latter city and has opened a studio in the Carnegie Hall Annex in West 57th Street. Miss Martens will hold demonstration classes, open forums and round table discussions on the subject of singing. A large number of Miss Martens' Chicago pupils have followed her to New York.

Songs by Contemporary Composers Given at Mannes School

A program of songs by contemporary composers was given at the Mannes Music School on the evening of March 12. First performances were heard of songs by Ernst Bacon, Virgil Mopper, Karol Rathaus and Ursula Lewis. There also were songs by Bernard Wagenaar, Frederick Jacobi, Arnold Schönberg, Darius Milhaud, Othmar Schoeck and Richard Strauss.

Manhattan Music School To Offer Bachelor's Degree

The Manhattan School of Music, Mrs. Janet D. Schenck, founder and director, has instituted new courses leading to the degree of Bachelor of Music. To its present curriculum, established many years ago, the school is adding courses in English composition and literature, history of music, psychology, sociology and foreign languages, as well as new courses in pedagogy. Information in regard to courses, admission requirements and tuition may be obtained from the registrar.

Ethel Glenn Hier Makes Appearance

Ethel Glenn Hier, pianist-composer, was soloist recently at a war bond rally in the studio of Rose Dirman, playing a group of her own compositions and accompanying Mme. Dirman in her song, "Fairy Ring". Miss Hier also played at a tea in honor of Mrs. H. H. A. Beach and at the Piano Teachers Congress in Steinway Hall.

Hier Pupils Heard

Piano pupils of Ethel Glenn Hier were heard recently in an ensemble performance at a tea in honor of Mrs. H. H. A. Beach. Those taking part included Cora Stevens, Marjorie Fisher, Edna Morrison, Reba Dunn, Louise Unglaub, Ruth Moran, Margaret Manvel, Marguerite Mueller, Bee Holland and Lily Fearn. Ina Piehlman and Miss Hier played piano duos.

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Norfolk Music School Plans Fourth Season

NORFOLK, CONN.—The Norfolk Music School of Yale University will open its fourth season on July 3, and will offer a six-weeks course, with special emphasis on chamber music. The school is held on the estate of the late Mr. and Mrs. Carl Stoekel, for many years the site of the Norfolk Music Festival.

The director is Bruce Simonds, pianist and Dean of the Yale School of Music, and the faculty includes Hugo Kortschak, assistant-professor of violin at Yale and conductor of the New Haven Symphony; Emmeran Stoerber, assistant-professor of cello at Yale, and Virginia French Mackie, authority on school music.

Each morning session of the school opens with group singing, after which Mr. Simonds gives a lecture, illustrated at the piano and with the phonograph, on the development of music. A distinctive feature is the lectures on paintings, illustrated by slides, which are given by Elizabeth Chase, of the Yale Art Gallery, lectures on literature by Leonard Stevens and a course in diction by Sydney Thompson. Evening activities include madrigal singing, folk-dancing, special lectures and dramatic readings.

Chicago Musical College To Have Summer School

CHICAGO—The first term of the summer school at the Chicago Musical College will begin June 21, continuing until Aug. 1, and the second term from Aug. 1 to Sept. 2. Regular and special courses are offered for students and teachers desiring to accelerate their college program. A special bulletin announcing the schedule is now available.

Dr. Roy Shield conducts a new class in the radio department. The program includes all musico-technical problems of broadcasting, writing and arranging for dramatic shows, sight-reading and sight playing for radio.

Dr. Felix Guenther, editor of Edward B. Marks Corporation, and a member of the faculty of New York University, gave a lecture on "Piano Literature" in the College Little Theatre on March 8.

Hughes Pupils Make Many Appearances

Recent appearances of pupils of Edwin Hughes include a two-piano recital in Allentown, Penn., by Wilbur and Jeanette Hollman; a performance of the Mozart D major Concerto in New York with the Liederkrantz Orchestra by Mildred Pfeiffer; a recital in New Haven by Muriel Lent and a recital at the New York Iranian Institute by Lois Kaplan. Also two recitals at Cedar Crest College, Allentown, Penn., by Jeanne Rabin and Vivian Major; recitals in Boston

and Concord, N. H., by Mary Perrino; in Evansville, Ind., by Mary Frances Reid; and in Passaic and Rutherford, N. J., by Carol Finch. The series of programs now being broadcast over Station WNYC by pupils of Mr. Hughes has been given by Alton Jones, Anca Seidlova, Jeanne Rabin, Carol Finch, Lois Kaplan and Eugenia Snow. Mr. Hughes has held classes this season in Detroit, Mich., Washington, D. C., Charlotte and Greensboro, N. C., and Bristol, Va.

Juilliard School Sends Opera on Tour

"The Old Maid and the Thief"
To Be Produced in Army Camps
and Hospitals

Following a public rehearsal at the Juilliard School of Music on March 31, the school's production of Gian-Carlo Menotti's one-act opera, "The Old Maid and the Thief," will be taken on a tour of army camps and hospitals. The production, apart from its personnel, includes one piece of luggage weighing 40 lbs. and containing 5 stage sets designed by Frederick Kiesler of the school faculty and which can be carried and set up by members of the cast. Alfredo Valenti will direct the production. Juilliard students who will sing the roles include Minerva Davis, Jean Carlton, Louisa Mara and Adolph Anderson. Ethelyn Dryden will act as piano accompanist.

"The Old Maid and the Thief" was originally written for the National Broadcasting Company and was produced over the air on April 22, 1939.

Francis Rogers Pupils Heard In Important Engagements

Jean Carlton, soprano, pupil of Francis Rogers, made her New York debut with the National Orchestral Association on March 13, as soloist in Schubert's G Major Mass. She was also heard recently in recital in Hartford, Conn., and at Susquehanna University, Selinsgrove, Penn., in a joint program with William Gephart, baritone. Mr. Gephart gave a recital at the Isabella Stewart Gardner Museum, Boston, and will appear there again, later in the Spring. On March 14, he was soloist in a Bach cantata at the Yale School of Music. He is scheduled to sing the leading role in Bernard Wagenaar's opera, "Pieces of Eight", at the Brander Matthews Memorial Theatre, Columbia University, early in May. Carol Bruce, contralto, will sing at the Gardner Museum early in April.

Koehler Plays in Simsbury

SIMSBURY, CONN.—Lisbet Hoffmann Koehler, pianist in the Ethel Walker School, offered a program of Bach works on March 6 at the school. She was cordially received by a large audience.

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Chorus Wins Favor In Milwaukee

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MILWAUKEE—One of the season's happiest occasions was the concert given by the Lawrence College Choir on a recent Sunday evening. This Choir under the leadership of Carl

J. Waterman is always welcomed here with a sold-out house and much enthusiasm and looked forward to each season with delight. The program began with a group of religious music, Russian composers provided the material for the first part. For the second there was, besides a group of modern works, a "Response" from "Tria Responsoria" by Palestrina and two Negro Spirituals.

Again the Arion Musical Club gave their usual concert with Artur Rubinstein as soloist. The pianist played Chopin, Schumann, Brahms, Villa-Lobos, Granados, Shostakovich and others, in a magnificent manner. "The Doll Family" of Villa-Lobos, and "The Maiden and the Nightingale" of Granados were charming and Falla's "Fire Dance" breathtaking. A. R.



STERN SHOWS VIOLIN TO SCHENECTADY MUSIC COMMITTEE

Giving Civic Association Members a Close View of His Famous Violin, Isaac Stern Is Congratulated After His Recital. (Left to Right): Ellis Auer, Joseph Derrick, Mrs. Walter Langsem, Alexander Zakin, the Accompanist, Mr. Stern, William W. Wemple and Robert Carothers

Golschmann Offers Two Premieres

Tuthill's "Come Seven"
and Read's Fantasy for
Viola Heard

ST. LOUIS.—For his fifteenth pair of symphony concerts on Feb. 19 and 20 Vladimir Golschmann arranged a program of unusual interest. Wagner's Prelude to Act 1 of "Lohengrin" opened the concert followed by the "Siegfried Idyl" and Brahms's Variations on a Theme of Haydn. Following the intermission came the world premiere of Burnet Tuthill's "Come Seven" Rhapsody for Orchestra, Op. 11, conducted by the composer. It is a work of interesting content by reason of its rhythmic structure and found much favor.

The soloist of the concert was Paul Wittgenstein, who played Ravel's Concerto for the Left Hand Alone. He responded with several encores demonstrating his extreme versatility.

The following pair of concerts on Feb. 26 and 27 was also of a varied nature, opening with C. P. E. Bach's Concerto for Orchestra in D arranged by Steinberg. Haydn's "London" Symphony in D, No. 2, was given and then the first local hearing of Gardner Read's Fantasy for Viola and Orchestra, with Herbert Van Den Berg as assisting soloist. The program also contained the Scherzo from Mendelssohn's "A Midsummer Night's Dream", Falla's Suite No. 2 from "The Three Cornered Hat" and Delius's "Brigg Fair". Mr. Golschmann and the orchestra were roundly applauded.

Minneapolis Symphony

The final attraction on the Civic Music League course on Feb. 29 was the Minneapolis Symphony at the Municipal Opera House under Dimitri Mitropoulos, before a capacity audience. Interest centered in the Symphony No. 2 by Rachmaninoff, not heard here in many years, which had a performance of great warmth and expression. The program opened with the Toccata No. 1 in C by Bach-Weiner, followed by Ravel's "Alborado del Gracioso" and Morton Gould's "Spirituals" for string choir and orchestra. Alma Cueny, secretary-manager of the League, announced the opening of the campaign for next season with Carl V. Ingen as chairman. HERBERT W. COST

Marjorie Lawrence Honored

The Town Hall Club of New York honored Marjorie Lawrence, Metropolitan Opera singer, with a testimonial dinner at club headquarters, 123 West 43rd St., on March 19. Miss Lawrence was given an honorary membership to the Town Hall Club.

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Rimsky-Korsakoff Honored by Soviets

Centenary of Birth of Composer
Observed—Elaborate Memorial
Planned

Moscow.—The Council of People's Commissars, on March 18, paid an elaborate tribute to the memory of the Russian composer, Nikolai Andreievich Rimsky-Korsakoff on the 100th anniversary of his birth. The eight features of the memorial are to include:

Publication of the complete collection of Rimsky-Korsakoff's works in an illustrated album on the life of the composer. Erection of his statue in Leningrad. Renaming the Leningrad State Conservatory in his honor. Re-

opening the Rimsky-Korsakoff State House-Museum in Tikhvin, where he was born. Granting of permission for the Committee for Art of the Council of People's Commissars to establish eight Rimsky-Korsakoff scholarships of 400 rubles a month for the most talented composers at the conservatories in Leningrad, Moscow, Sverdlovsk and Kiev. Designation as State treasures the composer's literary and ikonographic archives and library now in custody of the Leningrad State Museum. The Motion Picture Committee to release in 1945 a scientific but popular film on his life and works. Establishment of lifelong pensions of 500 rubles a month for the composer's two sons and daughter and 300 rubles a month for his granddaughter.

On March 19 there was a special memorial service held at the composer's grave in the necropolis of the Alexander Nevsky Monastery in Leningrad.

Kleinsinger Cantata to Be Heard At Southern Festival

The cantata "I Hear America Singing", by George Kleinsinger, now serving as program director for the USO in Columbia, S. C., will be given by the Southern Symphony and the Columbia Choral Society in their May Music Festival. Orchestra and chorus will be conducted by Carl Bamberger.

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Cleveland Hails Orchestra Soloists

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CLEVELAND.—The 16th program in the series of the Cleveland Orchestra, in Severance Hall, proved to be one of the highlights of the season. Associate conductor Rudolph Ringwall led the orchestra. The first half of the program was devoted to Debussy's "The Blessed Damsel" and Three Nocturnes, with Marie Simmelink Kraft, soprano, Shirley Webster Russell, contralto, and a chorus under Charles D. Dawe assisting. Mr. Ringwall then led a vivid performance of Tchaikovsky's Sixth Symphony.

Fritz Kreisler was soloist in the season's final All-Star "Pop" Concert, in Public Hall. An audience of 6,500 gave the violinist a reception of great warmth, which continued for several minutes after he appeared on the stage. He played the Tchaikovsky Concerto; and in the second half of the program, the Fantasia on Russian Themes for Violin and Orchestra by Rimsky-Korsakoff. As an encore, he played the Prelude from Bach's Partita in A. The orchestral part of the program consisted of Tchaikovsky's Polonaise from "Eugen Onegin" and the "1812" Overture; Rimsky-Korsakoff's Introduction and Wedding March from "The Golden Cockerel"; and Morton Gould's "Red Cavalry" March. Rudolph Ringwall conducted.

Yehudi Menuhin, violinist, was soloist on March 2. Although he has appeared here in recital several times, this was his first appearance with the orchestra since 1930. He played the

Mendelssohn Concerto brilliantly, before an enthusiastic audience which demanded an encore. After the concert, Mr. Menuhin flew back to New York to see his sick wife, expecting to return in time for the Saturday concert. But bad weather grounded all planes, making a substitution necessary. Joseph Knitzer pinch-hit for Mr. Menuhin, in a fine performance of the Beethoven Concerto, and was given a rousing ovation. Rudolph Ringwall conducted a local premiere of Arthur Foote's Suite in E for String Orchestra; Dvorak's "New World" Symphony; and Three Dances from Falla's "Three Corners Hat".

Frank Black returned to conduct the March 9 and 11 concerts. His program began with Brahms's "Tragic" Overture; followed by Beethoven's Seventh Symphony. After the intermission, Robert Russell Bennett's Symphony "The Four Freedoms" and his orchestral arrangement of music from George Gershwin's "Porgy and Bess" were heard.

Announcements of next season's symphony concerts list the guest-conductors who will appear in Erich Leinsdorf's absence. They are: Vladimir Golschmann, Fritz Reiner, Eugene Goossens, Frank Black, George Szell and Rudolph Ringwall. Mr. Ringwall will continue in charge of orchestra personnel, and will conduct three pairs of concerts in the symphony series, in addition to the Sunday Twilight Concerts and the Educational concerts.

WILMA HUNING

Cleveland Applauds Varied Recitals

Dunham Dancers and Luboshutz And Nemenoff Make Initial Appearances

CLEVELAND.—This season's new venture, sponsored by the Cleveland Civic Concert Association, and directed by Mrs. Emil Brudno, was a series of Sunday afternoon recitals given in Music Hall. Four events were included, and each was either a first performance in Cleveland, or a first recital here. Luboshutz and Nemenoff and Katherine Dunham made first appearances; and Claudio Arrau and Joseph Szigeti gave their first recitals.

John Priebe, tenor, gave the ninth program in a series of fourteen devoted to the music of Brahms, an event presented by the music department of the Cleveland Museum of Art, and directed by Walter Blodgett, curator of music. The annual concert, given at the museum by the Fortnightly Musical Club, was also devoted exclusively to works of Brahms.

The Cleveland Institute of Music faculty recital, on March 8, was given by Alice Chalifoux, harp; Maurice Sharp, flute; Charles McBride, cello; Marjorie Phelps, soprano; Ruth Edwards, piano, and Lucy Lewis, of the Oberlin Conservatory, harp. Works by Debussy, Chabrier, and Richard Strauss were given.

The second chamber music concert by the Artists Committee for Allied Victory was given in the Willard Clapp Hall, at the Institute of Music, on March 3. Works by Haydn, Mendelssohn and Franck were played. The musicians donated their services to United Nations relief agencies.

Alec Templeton appeared recently in the Music Hall, under the auspices of the Ursuline College Alumnae Association. He played standard classics, and some of his amusing arrangements.

W. H.

New Concert Bureau Opened in California

SAN FRANCISCO.—A new agency, the United Artists Concert Bureau, has been established for California musicians. Gino Morena is the president and Mary Gilbert the manager. Its major attraction is the San Francisco Ballet, William Christensen, director.

M. M. F.

Davidson Joins William Morris Agency

Associate Will Direct and Coordinate Concert Activities

James A. Davidson, for some time associated with foremost concert, radio and operatic personalities, will join William Morris Agency, Inc., as of May 1 to coordinate and direct concert activities of artists represented by the Agency.

Starting as business manager for Lily Pons in 1937, in addition Mr. Davidson now numbers among his clients Lauritz Melchior, Jose Iturbi, Rise Stevens, Eleanor Steber and Igor Gorin. He is also concert manager for Jeanette MacDonald and Jose Iturbi.

Prior to engaging in concert activities, Mr. Davidson was associated with the Wall Street firm of Hayden, Stone & Company and in 1932 became assistant to Spyros Skouras in Fox West Coast Theatres, remaining with that organization until 1936.

In the William Morris Agency, Mr. Davidson will be associated with Martin M. Wagner, Sylvia G. Wright and Henri A. Leiser.



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NEW MUSIC: Cantata and "Passion" Are Published

FINE SEASONAL CANTATA
IS ISSUED BY J. FISCHER

OF special appropriateness at this season is a new cantata for women's voices just published by J. Fischer & Bro. Bearing the title, "Mary Magdalene", it is the work of Hermene Warlick Eichhorn, as composer, and Rose Myra Phillips, as author of the text based on various passages of scripture. The five parts into which its natural divisions fall are, "Crucifixion", "Journey to the Sepulchre", "Resurrection", "In the Garden" and "Sing, O Earth".

The music is fluently written and gratefully melodic, and it establishes an appropriate mood for each section. The style conforms more or less to tradition but there are various devices employed that arrest the attention by their dramatic significance, as, for instance, the long succession of "Oh-Ah's" and the monotone for the narrative in the "Resurrection" part. Tender pathos is coupled with poetic charm in the "Garden" scene, while the closing "Sing, O Earth" is a devotionally joyous climax to the whole work. The accompaniment is written for piano or organ. This cantata, which occupies some twenty-four pages in score, has an individual character that makes it a particularly rewarding vehicle for the voices for which it is designed. And now when the male sections of choral groups are so depleted it should make a special appeal to choir directors.

NEW SETTING OF "THE PASSION" THE WORK OF BERNARD ROGERS

A SEASONAL novelty of major dimensions that is of outstanding interest is "The Passion" by Bernard Rogers, with text adapted by Charles Rodda from St. Matthew and other New Testament sources. It is published by the Elkan-Vogel Company.

This new "Passion" naturally represents the approach of a present-day composer rather than one following traditional lines, and Mr. Rogers has emphasized the dramatic elements of the subject and created a work that is a sacred music drama in the purest sense of the term. The music is reverently conceived and is developed with adroit and fluent craftsmanship from the instrumental prelude ushering in "The Entry Into Jerusalem" to the climactic final measures of the closing hymn of praise. The greater burden of the work is inevitably borne by the chorus but in addition to the two main solo parts, that of the Voice of Jesus, which is given to a baritone, and that of Pilate, assigned to a tenor, there are incidental solos for various men's and women's voices. The six parts into which the work is divided are "The Entry Into Jerusalem", "The Temple", "Gethsemane", "Pilate", "Calvary" and "The Triumph".

This is a fine product of the imagination of a modern composer, who has not permitted any ultra-modernisms to obtrude themselves and has drawn upon the resources of the mod-



Harvey Gaul

Sergei Rachmaninoff

ern musical language only to color and intensify the dramatic effect and to sharpen the poignancy of the sacred text. Much of the music is of impressive beauty, the recitative parts are invariably eloquent and the more songful passages are strikingly apt and spontaneously expressive. Altogether, it is a work of exceptional artistic distinction.

OLD LITURGICAL "ALLELUIA" USED IN NEW EASTER ANTHEM

IN his new Easter anthem, "Alleluia, Christ Is Risen", a recent publication of M. Witmark & Sons, F. Campbell-Watson makes use of a non-metrical melody that is an ancient, liturgical "Alleluia" in the Lydian mode. So irregular is it metrically that no set time could be indicated for two measures in succession. This may cause difficulties for the conductor but it has a charm of its own for the listener.

This "Alleluia" melody forms a framework for contrastingly more straightforward choral stanzas, likewise with a modal tinge, while the entire composition is stamped with a chaste and dignified liturgical beauty. The music is written for mixed voices in four parts, and there is an appropriate and warmly sonorous organ accompaniment that provides for many measures of effective unaccompanied singing.

USEFUL PIECES FOR ORGAN AMONG SCHIRMER NOVELTIES

FROM G. Schirmer come three expertly written pieces for organ by Will C. Macfarlane and one by Herbert E. Hyde. The Macfarlane pieces are a charming Canzone, a moodful Prelude and an effective Impromptu, the first two being six pages in length and the last, five. They are compositions of a type that makes them equally suitable for church services or recital use, while the Hammond-organ registrations provided for them by Charles F. Paul supply additional possibilities to their range of usefulness.

The Evening Song by Herbert E. Hyde has a lyrical melodic character of marked beauty. There is a Celtic suggestion in the rhythmic spirit and the turn of the melodic line, and altogether it is an organ piece of unusual appeal.

In an album entitled "Themes For the Sabbath Day" Schirmer has assembled a collection of pieces equally suitable for either the reed-organ or the piano which would seem to have a special kind of usefulness inasmuch as the material is widely chosen and the arrangements conform to the most modest technical powers. Corelli's "Christmas Pastoral", the Funeral March from Beethoven's Sonata, Op. 26, "Come Unto Him" from Handel's "Messiah", Mendelssohn's "O Rest in the Lord" from "Elijah", Tchaikovsky's Andante Cantabile, Elizabeth's Prayer from Wagner's "Tannhäuser" and the Wedding March from "Lohengrin", and pieces by Batiste, Gounod, Guilmant, Sullivan, Volkmann, Dubois and others made up the twenty-three pieces included.

RACHMANINOFF RHAPSODIE ARRANGED FOR DUO-PIANISTS

DUO-PIANISTS now have at their disposal Rachmaninoff's Rhapsodie on a Theme by Paganini in an arrangement for their medium made by Cecily Lambert and published by Charles Foley. Rachmaninoff's elaborate treatment of the Paganini theme used by Brahms in a certain famous set of variations is here abridged and adjusted to the average technical equipment, retaining, however, its brilliant effectiveness in a form that should prove gratefully usable to the two-piano teams. The ingenious character of the Rachmaninoff variants emerges unimpaired in an arrangement that is confined to eighteen pages.

Two of the most charming of Fritz Kreisler's compositions, "The Old Refrain" and "Fair Rosmarin", have also been arranged by Cecily Lambert for two pianos and published by Foley. While they are avowedly designed specifically for students, there can be no shadow of a doubt that professionals will welcome them just as warmly, as both of them are exceedingly well worked out, however, simply from the technical standpoint, a detail amply justified by the fact that simplicity is of the essence of the music. With their inherent appeal they form encore material of the sure-fire "repeat" kind.

ANOTHER WASHINGTON PRAYER AND AN ANDEAN FESTIVAL

FOLLOWING up his setting of "Washington's Prayer For His Family", Harvey Gaul has now made a choral setting of another of the original prayers found in George Washington's Prayer Book (really Prefaces or Meditations for "The Lord's Prayer"), and it, too, has been published by J. Fischer & Bro. This is "Washington's Monday Morning Prayer", and the spirit of the devout and simply expressed text is admirably projected in music of lofty conception planned and developed with unerring artistic judgment for a four-part mixed chorus with solo soprano.

Other recent choral issues from the same firm are some notably well devised arrangements by Howard D. McKinney of South American folk music. One is a charming Brazilian lullaby, "Tutú Marambá", as arranged for four-part men's chorus, with an English text by Mr. McKinney after the original Portuguese, the title being the equivalent in Brazilian folk imagination of our "Bogeyman", while the other is an "Andean Festival" based on tunes from Peru and Bolivia, for three-part women's chorus, the words being the work of Charlotte Perry.

This sequence of songs has been made to suggest the character of the

great Sun Festival held by the ancient Incas in their city of Cuzco, with the people bringing their crops of grain with them to the city and singing along the road as they travel. In the first song an Inca melody is used, which is followed by a Bolivian tune and then an Inca ceremonial chant. Then comes a Peruvian weaving song, originally sung by the weavers while they worked in the great central market of the city, a beautiful folk tune that forms the musical climax of the set, which closes with a repetition of the Bolivian tune. The arrangements have been made with admirable simplicity and taste to provide an intriguing novelty for a women's chorus.

SONGS OF FINE CHARACTER AMONG NEW DITSON ISSUES

NEW songs from Oliver Ditson (Theodore Presser, distributor) include an impressively spontaneous setting by Frances McCollin of the Thomas Heywood poem, "Pack Clouds Away", a setting of attractive melodic character and of exuberant spirit that never flags for a moment in its gaily pulsating course, and songs also by Gustav Klemm, Paul Koepke, Olive F. Conway and Madalyn Phillips.

Mr. Klemm's song, "Loss and Gain", is a fine conception of an appropriate musical garment for Longfellow's deeply reflective words beginning, "When I compare what I have lost with what I have gained," the mood of the text being not merely captured but intensified by the composer's sympathetic response to its spirit. In "Wild Geese" Mr. Koepke traces a text by Frederick Peterson in music of a picturesquely fanciful quality developed with adroit craftsmanship, the range being for a medium voice that can leap to an F sharp in the final measure.

Olive Conway, too, has given free rein to a resourceful imagination in her spacious musical treatment of "Afterward", a poem by Henry Weston Frost, while in "I Cannot Weep" Madalyn Phillips has written words of gripping pathos and music that reflects it with dramatic cogency.

NEW SONGS BY JEAN BERGER WRITTEN IN SPANISH IDIOMS

IN A NEW SET of four songs by Jean Berger issued individually by G. Schirmer under the general title of "Villanescas" the composer again demonstrates his skill and resourcefulness in turning Spanish idioms to effective account in elaborate and compositionally sophisticated art songs and his pronounced flair for colorful piano accompaniments.

The songs are, "La Madrecita" ("Little Mother"), "La Mariquita", "El Callejón" ("The Narrow Street") and "El Despechado" ("The Enraged One"). Of these the most simply straightforward as a characteristically lilting Spanish song is "La Mariquita," while the most tangible poetic mood is achieved in "The Narrow Street." More essentially dramatic are both "The Enraged One" and "Little Mother," the latter being perhaps the most individual of all on account of both the character of the voice line and the constantly shifting rhythm.

In addition to the original Spanish poems by Eduardo Blanco-Amor English versions by Lorraine Noel Finley are given, which by virtue of their uncommon imaginative quality and the aptness with which they are fashioned to fit the music with due regard for proper inflections and musically flowing line, have a special distinction of their own.

6 Great Baritone Songs

- | | |
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| Lord Randal..... | Cyril Scott |
| A Song of Soldiers..... | Victor Hely Hutchinson |
| The Legend of Jonas Bronck..... | Mario Castelnuovo-Tedesco |
| The Rich Man..... | Richard Hageman |
| A Soldier's Prayer..... | Richard Purvis |

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Date Book

VLADIMIR HOROWITZ, whose New York recital in Carnegie Hall on March 14 was sold out since November, will give his last concert of the season at a Red Cross Benefit, on April 5. There were 300 service men and women seated on the stage as well as the 3,000-odd people that filled all available seats at his March recital. Only the strict rulings of the Fire Commissioner limited the number of standees.

JENNIE TOUREL has been re-engaged in Detroit for oratorio concerts where she will sing the principal role in Handel's "Samson". Another noted soprano, DOROTHY MAYNOR, will give her only New York recital this season at Town Hall. Miss Maynor's last New York appearance was cancelled because of illness. She is now on the coast but will soon appear in the East.

EDGAR ORTENBERG has recently joined the Budapest Quartet as second violinist. Mr. Ortenberg has appeared with leading ensembles on the continent and organized a quartet in Paris which bore his name. Born in Odessa, he came to this country in 1941 and later joined the Budapest group at the request of his good friend, JOSEPH ROISMAN, leader of the quartet.

BRUNO EISNER, pianist, and ARVID KURTZ, violinist, gave a sonata recital at the New York College of Music on Feb. 14 where \$12,000 in war bonds was raised. Mr. Eisner appeared on the air in recitals on WNYC and WLIR, playing the Mozart A Major Concerto on the latter.

ELEANOR STEBER, Metropolitan soprano, gave a joint recital with WILLIAM PRIMROSE, violinist, at the Portland City Hall, Portland, Me. Offering a program composed of operatic arias, oratorio selections and contemporary American songs, Miss Steber sang the arias "Dove Sono" from Mozart's "The Marriage of Figaro", and "Dis-moi que je suis belle" from Massenet's "Thais".

STELLA ROMAN, soprano, of the Metropolitan, has been engaged as one of the soloists for the Cincinnati Festivals. She will be heard in Rossini's "Stabat Mater". Later Miss Roman will go to Panama to appear in performances of "Tosca". KERSTIN THORBERG, also of the Metropolitan, will sing at the Festivals in Cincinnati and in Ann Arbor as well. During the early Fall Miss Thorberg will appear with the San Francisco Opera.

The nominating committee of the National Association for American

Composers and Conductors has announced that ANDRE KOSTELANETZ has been unanimously voted a director of the organization. Mr. Kostelanetz who has been making guest appearances with leading orchestras throughout the country will appear with the Chicago Symphony on April 5.

ELLEN BALLON, outstanding Canadian pianist, was to be soloist with the Columbus Philharmonic at the Rachmaninoff Memorial Concert on March 20 in the composer's Second Piano Concerto. After the conclusion of his current tour, ZINO FRANCESCATTI leaves the U. S. for concert engagements in Latin and South America to begin on April 15.

Memphis Applauds Noted Recitalists

Horowitz, Brailowsky and Dushkin Appear—Philadelphians Visit

MEMPHIS.—Alexander Brailowsky, pianist, gave a recital which included music by Bach, Scarlatti, Chopin, Liszt, and others. The large audience applauded cordially. Vladimir Horowitz, pianist, was presented in recital by I. L. Myers recently. The artist gave Memphis audiences the first hearing of the Prokofiev Sonata No. 7 which he had recently introduced in New York. Both as music and performance, it was a memorable event. Works by Bach, Rachmaninoff, Chopin, and others completed a satisfying program.

Southwestern College presented Samuel Dushkin, violinist, and his accompanist, Erich Ior Kahn, in the Hardie Auditorium. Mr. Dushkin arranged an interesting program consisting of works by Bach, Mozart, Brahms, and Paganini; interspersed with modern compositions by Ravel, Falla, and Stravinsky.

Martha Angier presented Eileen Farrell, soprano, in joint recital with Howard Boatwright, violinist, and Frederick Bristol, pianist.

Mr. I. L. Myers presented the Philadelphia Opera Company in "The Bat", directed by Ezra Rachlin. The production was thoroughly enjoyed by an enthusiastic audience. The Ballet Theatre recently gave a program consisting of "Swan Lake", "Lilac Garden", and "Princess Aurora", with Rosella Hightower, Antony Tudor and Anton Dolin in starring roles.

BURNET C. TUTHILL

"St. Matthew" Passion Given

The choir of the St. George Church presented the Bach "St. Matthew" Passion on March 19. The soloists were Rose Dirman, soprano; Edward Kane, tenor; Reinald Werrenrath, bass; Norman Joliffe, baritone, and Ruth Rothacker, alto. George W. Kemmer, organist and choirmaster, directed.

J. Fischer and Bro. Marks Anniversary

Music Publishing Firm Looks Back Over Eighty Years of Varied Activity

Founded on April 4, 1864, by Joseph Fischer, organist and choirmaster of the Emanuel Church of Dayton, Ohio, the music publishing firm of J. Fischer and Bro. is celebrating its 80th anniversary. About nine years after its founding the business was moved to New York, where Joseph Fischer led the music at the church of the Most Holy Redeemer. By 1884 he relinquished his professional work to devote all his time to the editing and publishing of music. The business moved to the Bible House at Astor Place, New York, which remained its address for upward of forty years.

When the founder died in 1901, his two sons, George and Carl, took over active management of the business, with the former as president and the latter as secretary-treasurer. Papers of incorporation were taken out under the laws of the State of New York in 1906. During the middle twenties larger and more extensive quarters were established at 119 West 40th Street. With the exception of its press work, which is handled by subcontractors, and plate storage facilities, all other business is handled from this office. While a considerable demand for the publications of this house emanates from other countries—England, Australia, and Canada—the principal market is centered in the United States. Rushworth and Dreaper of London are agents for the British Isles.

The catalog in its development gradually embraced every type and form of music. The Fischer roster of composers includes among others Howard Barlow, Abram Chasins, Joseph Clokey, R. Nathaniel Dett, Alexander Gretchaninoff, A. Walter Kramer, Guy Maier, William Grant Still, Albert Stoessel and Pietro Yon. Two of Deems Taylor's operas, "The King's Henchman" and "Peter Ibbetson," were published, the former in 1929 and the latter in 1931.

When the editor and president, George Fischer, died in 1941, his brother, Carl T. Fischer, who has also been treasurer of the Music Publishers Association of the United States for many years, assumed the presidency. Other officers are Joseph A. and Eugene H., sons of George Fischer, vice-president and secretary,

and Robert, son of Carl T., who is treasurer. Editorial work was taken over by Dr. Howard D. McKinney, professor of music at Rutgers University and an associate of George Fischer for many years. Another project of the firm, started originally as an advertising experiment in 1923, has been the publication of a house organ under the name of Fischer Edison News. This contains matters of general musical interest as well as information about publications of the company. It is widely circulated.

Prize Offered For Orchestral Work

A contest for an orchestral work is being sponsored by Independent Music Publishers in cooperation with Arrow Music Press, Inc. It is open to any composer who is an American citizen, or who may become one before the closing date of the contest. The award for the prize winning work will be \$500 in cash, and publication of the score through Arrow Music Press. The prize and publication costs are being given by Independent Music Publishers. The composer will receive the usual royalties.

The award committee will include: Serge Koussevitzky, Nicolai Berezowsky and Aaron Copland. They will make the final decision. The rules of this contest have been set up in conformity with suggestions made by the American Composers Alliance. Details will be found on the entry blank which may be obtained by writing to Independent Music Publishers, 205 East 42nd St., New York 17, N. Y. It is necessary that an entry blank accompany each work submitted. Manuscripts must reach the office of Independent Music Publishers not later than September 15, 1944.

Song by Gustav Klemm Wins in Chicago Contest

BALTIMORE.—Gustav Klemm, Baltimore composer, received the first prize of \$100 offered by the Chicago Singing Teachers Association in its seventh annual competition, for his song, "A Hundred Little Loves." Mr. Klemm's song, "Sing a Jingle," is a feature of the motion picture of the same name in which Allan Jones is the star. Besides songs in the pictures "Cimmaron," "Little Caesar" and "Orchids to You," Mr. Klemm has supplied scores for four pictures produced by the U. S. Department of Agriculture.

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Two Opera Groups Visit Dallas

Philadelphians Present "The Bat"—San Carlo Troupe in Series

DALLAS.—The Civic Music Association presented the Philadelphia Opera Company in "The Bat" at McFarlin Memorial Auditorium before a packed house on Feb. 15. Leading roles were sung by Gilbert Russell, Helena Bliss, Jayne Cozzens, Robert Stuart, Seymour Penzer, Marjorie Moore, Michael French and Floyd Worthington, with Ezra Rachlin conducting most efficiently.

The San Carlo Opera Company will give six operas at Fair Park Auditorium, beginning with "Carmen" on April 4. Others include "Aida," "Rigoletto," "Cavaleria" and "Pagliacci," "Faust" and "Trovatore." These performances are under the auspices of the State Fair of Texas of which Harry L. Seay is president. Another season of light opera under the same management is scheduled for the coming summer, from June 19 through Aug. 21. These will be open-air performances in the Casino at Fair Park.

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San Antonio Hails Opera Companies

"The Bat" and "Barber of Seville" Given — Recitalists Appear

SAN ANTONIO, TEX.—The Symphony Society closed its fifth season on March 4 with a performance of "The Barber of Seville", with Salvatore Baccaloni, Franco Perulli, Serafim Strelkoff, Ivan Petroff, Dorothy Chapman and Thelma Altman in the cast. Max Reiter conducted the performance.

Under the Devoe management, the Philadelphia Opera Company gave an excellent performance of "The Bat", recently. Joseph Laderoute, Helen Bliss, Jayne Cozzens, Robert Stuart and Michael French were heard in leading roles.

Three prominent soloists recently appeared with the San Antonio Symphony in a series of concerts. On the first, Robert Casadesu, pianist, was heard in Beethoven's "Emperor" Concerto. Gregor Piatigorsky, cellist, was soloist on the following concert in Saint-Saëns' A minor Concerto, and Isaac Stern, violinist, ended the series with a performance of Lalo's "Symphonie Espagnole."

Sponsored by Mrs. James E. Devoe in the Friends of Music course, Dorothy Maynor, soprano, was warmly received in a program of Brahms and Strauss Lieder, and other works.

An outstanding event of the season was the piano recital of Egon Petri, in Our Lady of the Lake College auditorium. Mr. Petri played Beethoven's "Appassionata" Sonata, Schumann's "Papillons," and works of Bach and Chopin.

The Tuesday Musical Club presented Conrad Thibault, baritone, in

recital recently. In another Club recital, Rudolf Firkusny, pianist, was heard in a program of Bach, Beethoven, Stravinsky, Debussy and Chopin.

Donald Willing, organist, gave a recital on March 7, at the Municipal Auditorium. GENEVIEVE TUCKER

Newark Hears Bond Rally Concert

Choruses from Industrial Plants Take Part in Program

NEWARK, N. J.—On Feb. 13 the Griffith Music Foundation, in cooperation with the Treasury Department and the National Recreation Association, presented a Lincoln Bond Rally Concert in the Mosque Theatre. Choral organizations from a dozen industrial plants under the direction of Hugh Ross, took part with Carl Van Doren, Ralph Bellamy, Will Geer and others coordinating the spoken parts of the program. Among the works heard were Randall Thompson's "Testament of Freedom" and William Grant Still's "The Rising Tide."

The Boston Symphony, conducted by Serge Koussevitzky, gave a special performance under the auspices of the Griffith Music Foundation at the Mosque Theatre recently, delighting a capacity audience. On the program were the Brahms D Major Symphony, Tchaikovsky's "Francesca," and Aaron Copland's "Lincoln Portrait", with Will Geer reciting the lines from Lincoln's writings. Mr. Geer read his part with admirable restraint and the orchestra played impeccably. P. G.

Zino Francescatti, Violinist, and His Wife Visit the Cincinnati Chapter of the Fighting French Relief Committee. In the Foreground, Left to Right, Are Mme. Francescatti, Captain Victor Heintz, Mme. Andre Andraud and Mr. Francescatti



knowledge that I had just three days to prepare a part I had never sung before. I had attempted only the 'Credo', Cassio's Dream and the closing vengeance duet, but nothing, absolutely nothing else. It was a case now of having to struggle day and night to get the role in some sort of shape. Meanwhile the management, worried over the effect of the change at the box office, fixed up the *affiche* in some such way that nobody could really tell that an important change had been made.

"In some way, however, the news leaked out. And to my other worries before the performance I now had the additional one of a visit from a police official in my dressing room who said to me in his most mystifying manner: 'Don't worry! If there is any public disturbance I shall take measures that the trouble makers will be ejected at once!' Trouble-makers, I asked myself; what in heaven's name can they be expecting? Only afterwards I did hear that there had been a riot at the box office when people learned that a new and inexperienced singer had been substituted for Marcoux. If they could not get Marcoux they at least wanted their money back!

A Bad Beginning

"You can picture the state of mind in which I went on the stage that night! I got through the opening dialogue and the first two strophes of the drinking song. The third I forgot absolutely and completely. The chorus, fortunately, carried out its part and here and there I managed to recall a word. But when my part in the act was over I asked myself what to do. Should I commit suicide immediately or try to finish the opera and kill myself afterwards? I met the stage manager only to groan: 'I forgot the third strophe of the Brindisi!' To tell you the truth, he answered, 'I am more than delighted, because I never dreamed you would get through the first two. The act was a real success. But now comes your act, here you must be on your own and you must do your best, or you are lost!' Somehow I managed to survive the second act, but not without an accident that might have been appalling.

"I had not rehearsed with Melchior. Obviously, he was accustomed to burly and powerful lags. In his scene of rage, when he should hurl me to the floor he caught me by the collar and, instead of throwing me on the ground, sent me hurtling through the air. As I went sailing upward I happened to look down and saw the orchestra stretching out far below me. I then felt certain I should fall into it and, with a sickening feeling, I waited for the crash. The audience gasped. But instead of coming down in the orchestra I landed squarely among the footlights, smashed at least five electric bulbs and hurt my left arm so that I was unable to move it or, indeed, to rise. Melchior helped me to my feet and from that moment on was solicitude itself.

"When the curtain fell he brought me before it and embraced me with

the utmost cordiality. That was the beginning of a friendship which has never diminished. Somehow, the rest of the opera did not really matter. But this first lagoon, prepared in three days, was really an event in my career. Others have told me they would not have attempted it with less than three to five weeks' preparation."

Another Shakespearean operatic role in which Mr. Singher scored a less sensational but still a really profound and remarkable success has been Hamlet, in Ambroise Thomas's feeble setting of the great tragedy. It was in this work that the writer first had the opportunity of seeing and admiring the baritone. If anything could redeem the hopeless piece it is the embodiment of the melancholy Dane that he presented. Its appeal is to a considerable extent visual, since Thomas and his librettists have between them so completely denatured Shakespeare's play. But to the eye Mr. Singher by his bearing and deportment ranks with the most sensitively conceived Hamlets the modern stage affords.

"What success I have been able to achieve in this opera", he states, "I attribute in large degree to the circumstance that I have carefully patterned my appearance on the 'Hamlet' engravings of Delacroix. These I studied persistently and with the utmost attention to the minutest detail.

Gluck and Mozart Roles

"I did not have the opportunities in Paris to sing as much Mozart as I should like to. I was to have sung Figaro in Glyndebourne and my repertory includes Papageno and Guglielmo in 'Così fan tutte'. Gluck I had a chance to sing in Amsterdam, with the Concertgebouw Orchestra under Monteux, where I gave Pylades in 'Iphigénie en Tauride'. Wolfram and Amfortas I have done in Buenos Aires, under Fritz Busch, my father-in-law. But I never sang Pelléas until I came to the Metropolitan."

Today Mr. Singher is rooted in New York. He was a success in his first fortnight here. Before a month was out he had developed into something of a sensation. It was Pelléas which set him firmly on the map; and then, a day or so after Debussy's opera, it was a song recital in the Town Hall which clinched the argument. It took just two evenings to make a thoroughgoing celebrity of him. The concert will not be forgotten by those who heard it and doubtless in seasons to come Mr. Singher's recitals will become landmarks like—well, like those of some illustrious artistic fixture such as Lotte Lehmann.

His wife and his children did not accompany him from South America, where he had appeared in opera under his father-in-law, Fritz Busch. But they are coming up from Buenos Aires just as soon as the intricacies of war time travel permit. If Mr. Singher became an artistic tradition in Paris gradually he gives every promise of becoming a New York one in far less time.

SINGHER—Exemplar of French Tradition

(Continued from page 8)

musical portion was confined, besides the sounding of Taps, to the singing of an extract from Paladilhe's "Patrie"! After Mr. Singher had delivered the number he was approached by Paul Painlevé and then by Edouard Herriot. Tears ran down their faces. Painlevé inquired who the young man was who had sung so movingly. Both he and his noted colleague insisted that the place for a vocalist who had moved them so was at the opera.

It was not long before Mr. Singher was called to that august establishment. But as a matter of fact he was embarrassed for a short time at the choice which lay before him. First in the field was the Opéra Comique with an attractive proposal. But the young artist was urged to wait; the larger institution would be heard from in due course and that, perhaps, would be even more advantageous. It all fell out as foreseen. Mr. Singher was assumed into the bigger house (whose members do occasionally get the chance to appear in the smaller one) and sang as his first role Athanaël in "Thaïs"

After the recent Metropolitan performance of "Tannhäuser" at which Mr. Singher undertook Wolfram for the first time in this country he spent several hours (indeed, till well after two in the morning) at the home of his friend, Lauritz Melchior. That friendship, of fairly long standing, began in the most extraordinary way, and in Verdi's

"Otello", of all places! And, moreover, chiefly because the great Vanni Marcoux had made an unexpected fiasco of a part in which he was expected to do great things, but, for some reason or other, didn't.

But let Mr. Singher tell the story himself: "Five performances of 'Otello' with Marcoux as Iago and Melchior as the Moor had been advertised and the box office did a rushing business from the first. But things took a bad turn. It was evident at once that Marcoux was in poor shape. The audience was icy and when he appeared before the curtain there was deadly silence. Marcoux realized at once how matters stood. I met him on the stairs and he whispered to me: 'You had better prepare to sing Iago. This performance is a failure, I am not in shape, I must go away at once and take a cure'.

Iago in Three Days

"The next day I was sent for by Mr. Rouché. In his inimitable high, cracked voice he asked me: 'Can you prepare Iago? You will have three days to do it. Yes or no? How about it?' I was at my wits end for an answer, and I stammered something or other. Meanwhile an old factotum of Rouché's, sitting at his desk nearby, kept nodding at me in a solemn, affirmative way. 'How about it, yes or no?' went on the implacable Rouché. I looked helplessly at the other man, whose pantomime continued, his head moving up and down in a kind of fatalistic 'yes'.

I was in a quandary, but I must have assented because I presently found myself outside with the awful

GREETINGS *and* ANNIVERSARIES



Drucker-Hilbert

The First Branch of the Metropolitan Opera Guild in Southern California Celebrates Its First Anniversary with a Party at the Essex House in New York. Isabella V. Hutchings, President of the Riverside Chapter, Cuts the Cake. (Left to Right) Julius Huehn, Frederick Lechner, Lauritz Melchior, Miss Hutchings, Nicola Moscona, Nadine Conner, and Mr. and Mrs. Armand Tokatyan

OPERA
GUILD
PARTY



Among Others at the Opera Guild Party Were (Left to Right) John Brownlee, Bidu Sayao, Sigmund Spaeth, Astrid Varnay and Frederick Jagel



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In the Living Room of the New Dionne Home Near Callender, Ont., the General Platoff Don Cosseck Chorus Sings for the Quintuplets and Other Members of the Family



Janet Bush, Mezzo-Soprano, Gets a Final Approval from Enrico, One of the Score of Birds in Her Aviary, Before She Sets Out on Her Spring Concert Tour of the West



At the Celebration of Edison's 97th Birthday, the Late Inventor's Son, Charles Edison (Left) Greets an Old Friend, Victor Young, Composer and Now New York Representative of Theodore Presser Company, Who Was Musical Director in Edison's Phonograph Laboratory



The Indianapolis Maennerchor of the Athenaeum Turners, of Which Clarence Elbert Is Conductor, Celebrates Its 90th Anniversary with a Concert

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